attractions

Baltimore is easily one of the most fascinating cities on the eastern seaboard. A journey along Charles Street, historically the Main Street of Baltimore, is perhaps the best way to see what has made Baltimore the city it is today. Baltimore City and Baltimore County have both recognized Charles Street's significance by establishing a ten-mile string of connected historic districts and historic sites. The visitor to Charles Street is drawn in by the quality of the architecture and the integrity of the neighborhoods and districts along the way. Visitors can tour the Byway through a prism of five related themes that help tell Baltimore's unique story of building and growing an American city:

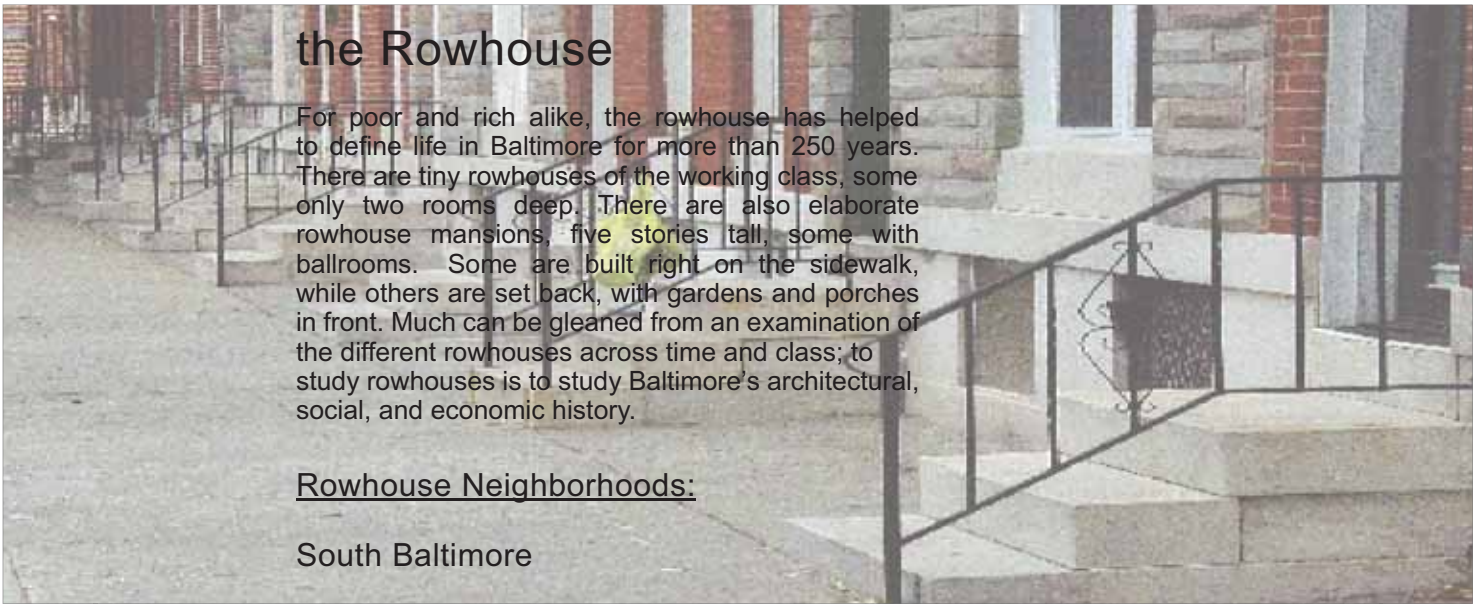
- the Rowhouse
- Great Architecture
- Houses of Worship
- Education and Philanthropy
- Innovations in City Building

The following descriptions highlight some of the most interesting places to visit along the Byway. A complete listing of attractions along the Charles Street Corridor, organized by their location along the Byway, is included in Appendix B.

A.

B.

A. Washington Monument and North Mt. Vernon Place
B. Sculpture over B & O Building entrance



the Rowhouse

For poor and rich alike, the rowhouse has helped to define life in Baltimore for more than 250 years. There are tiny rowhouses of the working class, some only two rooms deep. There are also elaborate rowhouse mansions, five stories tall, some with ballrooms. Some are built right on the sidewalk, while others are set back, with gardens and porches in front. Much can be gleaned from an examination of the different rowhouses across time and class; to study rowhouses is to study Baltimore's architectural, social, and economic history.

Rowhouse Neighborhoods:

South Baltimore

At the southern end of the Byway lies South Baltimore, a part of the city almost entirely filled with working class rowhouses. This area, where almost all of its buildings built before 1920 are still intact, is probably the largest collection of intact rowhouse blocks in the world.

Coming into South Baltimore, you will find Charles Street and adjacent Light Street abuzz with residents and visitors alike moving between the shops, bars, restaurants, residences, and old corner stores. In the center of the neighborhood is the Cross Street Market, a full block long. Opened in 1845, it is part of one of the most extensive, surviving, public market systems in the country. The current concrete block building was built in 1952 after the original grand, brick structure burned to the ground. You can purchase everything you need for any meal –meat and seafood, veggies, apples, cigars, wine, and even flowers– from one of its 28 vendors.

South Baltimore is still home of many families who have lived there for generations. But, today, the peninsula has also become a great place for young professionals who are eager to buy the houses, renovate them, and move in. They find that they can easily get to their different jobs spread throughout the Baltimore region and in Washington from South Baltimore's little rowhouse streets. And they really enjoy socializing with their friends while walking their kids and dogs, and often enough both at the same time, and while eating dinner in the growing number of local bars and restaurants. Today, the old-timers, with their formstone and "window displays of religious and sporting iconography" as well as the newcomers, with their "restored façades and roof decks," coexist, proud of their neighborhoods and all that that they have to offer.

A.

B.

C.

A. Shops on Charles Street-South Baltimore
B. Alley Street in South Baltimore
C. Cross Street Market

Otterbein

After South Baltimore, Otterbein is the next neighborhood you encounter along the Byway as you continue northward. Like many neighborhoods along Charles Street, this neighborhood has a unique take on the rowhouse, and how to save them and incorporate them into today's Baltimore.

Because the Otterbein neighborhood is closer to the location where Baltimore started, many of it's rowhouses and buildings are older than those you can find in South Baltimore.

You have learned, in the Otterbein sidetrack part of this document, that this area of the City, by the 1970's, had become pretty deteriorated, almost desperate. And you also know how the "dollar house" lottery and the City's investments that followed totally changed the future of this old Baltimore rowhouse neighborhoods.

Look around you. Look at how the original row houses survived. See if you can discover how these buildings were brought up-to-date without losing the 200 year old character of the houses and their streets. It is truely incredible how malleable and at the same time how solid and unchangeable the rowhouse can be. It took a lot of work and thoughfulness, but Otterbein rowhouses and streets really shine with a warmth and quality that would make any urban neighborhood proud.

If you look carefully you will see the eight-foot wide rowhouse, one of the narrowest in the City. (We'll give you a hint, it's on Lee Street, and there is another one on Montgomery Street, near Federal Hill.) Maybe you can find the stained glass transom with the piano keys over the front door; the original renovators were musicians. The old church building on Lee Street, which was a tire repair shop and warehouse at the time of the lottery, has enjoyed its new life as four wonderfully spatial, light-filled condominiums for the last 25 years.

After passing through Downtown, the next neighborhood of rowhouses you will come to is architecturally rich Mount Vernon, one of the most historically significant neighborhoods in the United States.

A.

B.

Aerial view of Otterbein

A. Hanover Street looking to Downtown skyline-Otterbein
B. New Rowhouses in Otterbein

Mount Vernon

Mount Vernon has hundreds of fine rowhouses. It was the place to live throughout the later half of the 1800's and into the early 1900's, if you were wealthy, had status, and at least three servants. And except for some blocks along the edges, some commercial buildings along Charles Street, and some churches throughout, the neighborhood was dominated by those rowhouse mansions.

Mount Vernon wasn't all developed at once, but grew and was rebuilt over the last 150 plus years. The mansions in the blocks around the Monument and south are the older ones. They were built of red brick and sometimes stone trim in the very conservative Baltimore Georgian architecture of the time. The scale of the doors and windows and cornice is large, but the buildings have simple details; they are almost plain. But don't let that fool you, the mansions inside were as elaborately decorated, and as ostentatious as the owner could afford. These buildings were built between the 1800's and the 1860's; it was right after the Civil War that everything changed.

From that point on, the houses were built in every possible romantic style that architects and their wealthy clients could find somewhere in their books and magazines: Renaissance Revival, Italianate, Second Empire, Gothic Revival, Greek Revival, Queen Anne, Richardsonian Romanesque, and almost everything in between. If you think the outsides are fantastic, just figure out how to get inside some of these buildings and you will never forget Mount Vernon. Just one sample, but easily the most elaborate of them all, is located at 7 West Mount Vernon Place, facing the West Mount Vernon Square.

C.


A.


B.


E.


D.

A. North Mount Vernon Place and Washingtom Monument
B. East Mount Vernon Row Place rowhouses
C. Early Olmstead design for Mt. Vernon Squares
D. Little Mermaid fountain at Mt. Vernon
E. Peabody Institute buildings along East Mount Vernon Place
F. Garrett Jacobs Mansion
G. Pastel Row-Charles Village/Rowhouse

Garrett Jacobs Mansion

The Garrett Jacobs Mansion, originally three mid-1800's rowhouses, was transformed into a single rowhouse mansion for Mrs. Robert Garrett (later Jacobs) by Stanford White (1884-1893) and John Russell Pope (1905-1916). With 40 rooms, 100 windows, 16 fireplaces, a curved staircase topped by a Tiffany glass dome, carved paneling, a ballroom, a "supper room" with seating for 100, an art gallery, and a glass conservatory in the central courtyard, the mansion is one of the largest rowhouses in the world.

F.

After you enter the front lobby, look over the top of the carved wood work of the second floor balcony railing. You will see a panel of dark, turned wood spindles. This screen was designed so that Mrs. Jacobs could inconspicuously watch the front door as her guests arrived for one of her opera parties to make sure that none of the ladies came in the same gown that she was planning to wear. Now this fact is hard to believe, but the house also included a 2-level steam powered elevator for the guests convenience: the top level for trunks and luggage and the lower level with a bench for the passengers. And please, refrain from rushing to the base of the circular stair case and flinging yourself to the floor to photograph the four stories of dark oak carvings spiraling upward into the sky-lit, Tiffany dome. Or, at least, identify yourself to the receptionist before you do.

Aerial view of Mount Vernon Place Institutions

Although a phenomenal expression of the luxurious lifestyle of high society when it was the home of Mrs. Garrett, the mansion had become terribly deteriorated by the 1960's. Thankfully, it was rescued in 1962 by the Engineering Society of Baltimore. Visit http:/www.esb.org for more information.

It was at this same time that this house and the adjacent Mount Vernon Squares became the centerpiece of a preservation battle that gave birth to the Mt. Vernon Historic District, the City's first historic district, and Baltimore's Commission for Architectural and Historic Preservation, one of the first big-city preservation commissions in the nation.

Additional luxurious rowhouses of various dates and styles flank Mount Vernon Place: each has a story, and adds to the richness of this very special part of the City. Continuing north-

Charles Village

North of Mount Vernon, Penn Station, and the Station North Arts District is the residential Charles Village neighborhood. This section, which begins at 22nd Street and continues to University Parkway, is known for its rows of stately rowhouses that complement the adjacent Johns Hopkins University campus. Built in the late 1800's and early 1900's, the rows were constructed within a strict grid pattern that was extended

G .

from the streets of Mount Vernon. Here you can find some early examples of the City's first "suburban" row houses with front yards and porches. There are other rows of what we call swell-front houses with wide, curved brick bays alternating with short straight walls and front doors all the way down the row. And some rows are faced with rough-hewn blocks of granite decorated with smooth carved stone trim and all sorts of fantastic details. You will find the "painted ladies" along St. Paul and Calvert Streets and Abell Avenue and the mammoth brick walls of three-floor rowhouses, also along St. Paul Street. From individual homes and apartments to mixed-use buildings, a little of everything can be found in Charles Village. For more information, visit: http://www.baltimorecity/government/historic/districts/charlesvillage.html.


A.

Dissecting the Rowhouse

Most American towns and cities that were founded before the Civil War built rowhouses during earlier times in their development, but all the others, over time, developed and depended on other housing types for building out the bulk of their residential parts. Baltimore, however, specialized in the rowhouse until the beginning of the 1900's, when the power of suburbanization began to catch hold. In fact, Baltimore built its city out of rowhouses almost exclusively for the first 150 years of its existence. And most are still around today.


B.

What is the rowhouse? What makes them special? What are their problems? How did they change over those two hundred years? You can't answer all of these questions by just looking at one. Because rowhouses are so important to Baltimore and because the realities that surrounded the rowhouse through time are so interesting lets begin dissecting the rowhouse:

the party wall

The party wall is the defining element of the rowhouse. It is the masonry wall that separates and supports adjacent rowhouses.


C.

In Baltimore, the party walls were almost always constructed of brick, usually two courses, approximately nine inches thick. The party walls were made of "shit" brick, a not very elegant local term for the cheap, soft brick that was used to build them. The soft brick is plenty strong enough when built in a nine inch thick wall, but it is not waterproof. It is actually true that row houses do not last very long after their roof goes,

because the party walls, when soaked with water, actually melt and lose their structural integrity. In Baltimore rowhouses, the front walls are separate walls; they touch the party wall but are not structurally connected. Front walls were usually made of “face brick”, a more expensive, harder, more precisely shaped brick. The back walls are usually not connected to the party wall either; they were made of a hard brick that could handle the water, but was a lot cheaper to buy than the face brick of the front wall.

The joists that hold up the floors and the beams that hold up the roof rafters for the houses on both sides are set into pockets in the party walls. In narrow row houses, all of the joists spanned from party wall to party wall. In wider houses, there is row of columns and structural partitions located between the party walls to support the ends of the joists not supported by the party walls. The joists and beams are always “firecut” at the party wall end, a procedure that trims off the upper corner of each structural member to be set into a wall pocket, so that the joist or beam is not locked into the pocket and can fall out of the wall during a fire without bringing the wall down with it. Fire safety is one of the most important benefits of the party wall system. Almost all fires within rowhouses are safely contained between those brick walls.

Party walls create very energy efficient houses. In essence, heat can escape through only three surfaces, the front and back walls and the roof. And, if you think about it, bungalows and ranch houses have five surfaces exposed to the outside world. In a time of rising energy costs, when even wealthy people are beginning to worry about their heating bills, this is no small advantage. And actually party walls are pretty good at blocking the sounds of domestic life, except for the thump- thumps and booms that you can sometimes feel in the floor when the speaker’s bass is turned way up on the neighbor’s stereo or TV.

A whole body of law has been developed over the years to handle the complications of the shared ownership of the walls. By law, the center of the wall becomes the property line between the two houses. No matter what your deed says, the real property line is that center line. And although the individual owners own only their half of the wall each have certain legal rights to both sides.

Because of the rowhouse, it’s especially true that in the older Baltimore neighborhoods good walls make good neighbors.


D.


E.


F.

A. Rowhouse - South Baltimore
B. Old rowhouse block - South Baltimore
C. Rowhouse with Clocks & Shop Addition in Charles Village
D. Old rowhouse block and Acorn light fixture
E. Rowhouses along St. Paul St.
F. Side of a rowhouse in Charles Village

the cornice (often pronounced corn-ish in old Baltimore)

Most of the architects who practice today never once heard the word in their architectural education. And most Baltimore old-timers just know that they are there; they do not “understand” them. But almost every row house that ever was built in Baltimore was topped with a cornice. It was not a special thing, it was just supposed to be there; it was part of the traditional Baltimore building. Some theorists have tried to explain that the cornice is needed to visually finish off the wall as it approaches the sky. Could that be true? Or maybe it’s like the brim of a Stetson hat or the bill of a baseball cap. Anyway, there is a whole world of cornices out there for the aficionado’s delight.

Cornices are composed of big brackets and little brackets and various horizontal bands in between projected out from the wall below. But the design and composition of these elements vary all over the place. Baltimore cornices are made of different materials, in different styles; some are simple, and some are just dripping in details. Some are elegant and beautiful, while others are quite awkward. And because the builders always used the most fashionable style possible, so that the house would sell faster, some experts can date almost all Baltimore rowhouses within five years of the actual construction date just by looking at the cornice.

utilities

When visiting a rowhouse, it is hard to imagine that the early ones were built without any of the utilities that we are so used to today.

Early rowhouses were heated by fireplaces; one for each room except for the kids’ and servants’ (if there were any) bedrooms. Later the iron kitchen stove replaced the kitchen fireplace, and an iron stove, or Latrobe fireplace insert (invented by Benjamin Latrobe from Baltimore) replaced the other fireplaces. The iron stoves were a vast improvement over fire places, because the fire was confined within an air-tight iron box so that the already heated air in the room would not be sucked up the chimney along with the smoke from the fire. And the fuel changed too. Coal took over from wood because a little bag of coal produced as much heat as a big pile of wood. And the coal fire could be “banked”, so that it did not have to be tended in the middle of the night. Starting in the late1800’s heating technology changed again: new rowhouses came with, and older houses were retrofitted with, monstrous coal or oil furnaces with big black, round ducts going every which way, filled up one end of the basement on the way to the upper floors.


A.


B.


C.

A. Cornice, rowhouse in South Baltimore
B. Closer view of a cornice in South Baltimore
C. Cornice, rowhouse in South Baltimore

Of course, today the furnace has morphed again, into a tall tan metal box tucked in a closet with its duct work almost completely hidden within the walls and ceilings. And let's not forget air-conditioning. Baltimore is south enough and humid enough that airconditioning is more than just nice during the City's two to three months of summer. That furnace now has another box on top which is connected by two copper tubes to another sheet metal box with fans and grills in the backyard, or on the roof, which, because of the miracles of electricity and mechanical refrigeration, creates wonderfully cold air that allows us to live through the 95 degree afternoons in the middle of Baltimore summer days.

The first utility to arrive from the street was water. At first it was piped to a spigot in the back yard, but soon it was brought indoors to a spigot above the kitchen zink (another Baltimore word, after all, the first were made out of zinc). In most neighborhoods, sewer pipes arrived shortly thereafter. In some poorer neighborhoods indoor bathrooms really didn't happen until much later: the families used the outhouse in the back yard. And the family took baths in a portable tub in the center of the kitchen Saturday night, filled with hot water from the kitchen stove. Or in some of the poorer neighborhoods they could get all cleaned up at the local public bath located near the public market. The lack of indoor plumbing in some of Baltimore's poorer neighborhoods was such a chronic problem that finally in the mid-1930's the City passed a law that required that every residence in the City was required to have a functional indoor bathroom by the end of 1941. In the old part of the City you can see those 1941 bathrooms today: a little concrete block back yard addition, or a second floor back porch filled in with siding, or a tiny second floor window where the back bedroom window used to be are the visual reminders of that 1941 law.

Of course, there was still more to go. How about gas service: originally for gas lighting, but soon it powered the kitchen range, the water heater, and the new furnaces. And electricity- what could we do without electricity. And finally, telephone, cable for the TV, and DSL for communicating among computers. And soon enough glass fiber.

F.

ground rent

The rapid development of rowhouses in Baltimore was supported by the "ground rent" system, which separated the ownership of the lot from the ownership of the rowhouse sitting on it. This system, which has been used in Baltimore since the 1700's, allowed the new owner of the house to save money by postponing the purchase of the land. Instead of paying for the lot when buying the house, the owner simply paid a small semi-annual ground rent to the owner of the lot. But the "ground rent payments" just cover the interest on the "loan" and thus must be paid in perpetuity. It all worked quite well, the owner got a house he could afford, and the developer ended up with a small but permanent, and secure, source of income. Ground rent still exists in Baltimore today and still perplexes many homeowners. Only recently did the State pass a law that requires that the ground rent owner, when asked, must sell the ground rent certificate to the owner of the house. The law also sets up a formula that establishes a fair price for the purchase of the certificate.

D.

E.

C. Firehouse in South Baltimore
D. Public Bathhouse at Cross St.
E. Cornice, Rowhouse in Mount Vernon

formstone

Formstone is another endemic Baltimore phenomenon that is central to the rowhouse in many of the City's older neighborhoods.

If you walked down a South Baltimore block in the 1960's almost every house wasn't brick any more, but was made out of some kind of strange looking stone. Only a couple of poorly maintained "rent" houses were still brick. The "stones" were laid in many different formal and informal patterns; and they came in many different shades of cream, brown, tan, grey, and mixed pastel colors. The "mortar joints", though not very crisp, were usually pretty wide and almost always came in some version of tan or grey. Sometimes even the window sills and cornices had been converted to stone. And in one block, between Bolton Hill and Mount Vernon, there is even a long, stone, electrical conduit running down the wall from the wires above to the basement below.

But, of course, and you already have guessed, this strange stone was not stone at all, but Baltimore's sign of social status and homeowner togetherness– formstone. What is formstone? It is chicken wire nailed to the brick (hopefully the nails were hammered into the mortar joints and did not shatter the brick), slathered with a mortar mix and molded with a rather innocent version of a pattern that somebody might think resembles a stone wall. Then different colored stains were dabbed on the raw concrete.

Officially it was sold to the homeowners by formstone salesmen as a home improvement that somehow protected the old brick wall (as if it needed to be protected), added insulation (really?), and prevented it from leaking (as if it leaked). Perhaps for some of the German immigrants, it reminded them of some vague memories, reinforced by recent post cards, of the castle overlooking the Bavarian village of their parents. Well, if the brick was so soft that it needed painting then maybe formstone made sense. But very quickly it became more than all that. It became a right up front status symbol that everyone could see. It became a moral imperative to show that this home owner cared about his house and had enough resources to protect his home from the ravages of time. And if you were the owner of the last brick house on the block, you borrowed the money and hoped that you could somehow pay it back.

A.

B.


C.

A. Corner store, wall sign, and formstone - South Baltimore
B. Example of Formstone
C. Charles & West Street - South Baltimore
D. Painted Screen
E. One way Alley Street - South Baltimore


D.

painted screens

If you haven't seen one, and they are pretty rare these days, a painted screen is a picture painted directly on the wire mesh of a window screen. In the old days they were found in the front windows in many working class Baltimore rowhouses. The images were usually pastoral scenes of a pasture and a barn, or a lighthouse with green hills and billowy clouds in the background. Sometimes they might be a still life with painted pears, bananas, and apples on a decorated table cloth. The images almost always had a Grandma Moses quality about them; actually they were probably painted that way on purpose. All right, you are still confused; so what. Well you see, before air-conditioning, those front windows had to stay open all summer, only four feet away from the people walking along the front sidewalk. Without the screens, every stranger on the sidewalk had a detailed view of everything and everyone in the front parlor. Clearly that was not a very comfortable situation for the people inside. And the painted screen solved that problem; you could still see out because it was darker inside and brighter outside, but somehow the paint on the screen wire kept the strangers from seeing inside. It worked. It really did; and it added a wonderful, human feel to the blocks where they were found. Hope you can find and enjoy some of these "high tech" solutions to Baltimore's hot summers during your visit to the City's old neighborhoods.

A note on Screen Paiting - one of Baltimore's most accomplished Screen Painters, Thomas Lipka, worked for 30-plus years on our Traffic Signals and his daughter and sons work for the City. Tom teaches a course on Screen Painting, is featured in the PBS Documentary about Screen Painting, and was at the center of the flap years ago when then Governor Schaefer proposed installing a Painted Screen on the Governor's Mansion (Tom was the Artist).

white marble steps (never "stoop" in old Baltimore)

Here is another Baltimore rowhouse icon.

The first floor of the Baltimore rowhouse, even from the very beginning, was built a few feet above the sidewalk. For early working class houses this allowed the wood joists and floors to hover a couple of feet above the damp earth so that the wood would be less likely to rot. For the houses that were built with basements, this allowed for significantly less digging and for the possibility of small windows in the basement for light and air.

In the beginning and for years afterwards, in the poorer parts of the City, these few feet were almost always broached by a set of wood steps. And strangely

E.

enough, the steps were almost always made removable; they were turned upside down and leaned against the wall of the house when the last member of the household went to bed and the steps were returned again into the functional position the first thing in the morning. This tradition lasted for more than 200 years. It is not clear today why homeowner and tenants thought that this action was necessary, it took real work to turn over the steps, but today we might guess that the action was a signal that the household had gone to bed and did not want to entertain guests.

Even from the beginning though, some of the houses, especially the houses of the more wealthy, used one or more slabs of stone to elevate the visitor to the level of the first floor. And quickly, as some Baltimoreans became very wealthy, the simple steps were transformed into great formal banks of stone stairs, the stone being chosen to match the stone that was used in the rest of the building.

It was not until after the Civil War that the rowhouse developers discovered the white marble steps which have become probably the best known symbol of the Baltimore rowhouse. First of all they were relatively cheap. They came precut and polished from several quarries in Baltimore County. And once they arrived everyone wanted them. Again, the builders always included elements that would help them sell the houses faster; and for the approximately 60 years that followed the Civil War, the years when the largest number of Baltimore's rowhouses were built, they almost always included Baltimore's white marble steps.

Marble steps also came with another Baltimore tradition. Every autobiography of any important Baltimorean who was raised in a rowhouse devotes several pages to the hours that they helped their mother clean and polish the entrance to their

house. It seems as though every set of steps in the City were cleaned with buckets of water and scrub brushes and polished with sand every day. Well it probably didn't happen to every step every day, but it is clear that for years Baltimore had the whitest front steps in the United States.

Today, a real dilemma with the raised first floors and the entry steps of the City's rowhouses has emerged: the rowhouses are not handicap-accessible. And it is difficult to make them accessible without long back and forth ramps or metal machinery, both of which, if there is room on the sidewalk, look awkward at best. To tell you the truth, there is no solution in sight for fulfilling this new housing requirement. You see, even the rowhouse is not perfect.

A.

B.

A. Close-up of fountain East Mount Vernon Place
B. Marble steps - South Baltimore
C. One of the last step sitters - South Baltimore
D. Hamburg Street - South Baltimore

step sitting (remember, they are not called “stoops”)

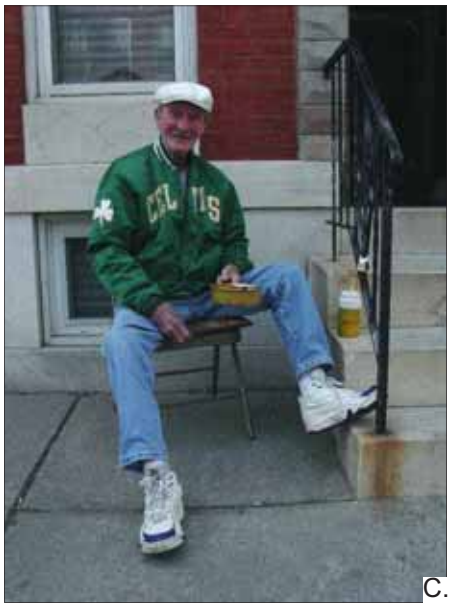
Step sitting has almost completely disappeared in the old row house neighborhoods of old Baltimore. And that is sad because for more than 200 years, whether made of wood, marble, or later brick, the steps provided the primary place for socialization in all of the neighborhoods.

Almost every day during the late spring, summer, and early fall every family member plopped themselves on the steps as soon as they got home from shopping or school or work. Of course the women could come out earlier with their babies after they had scrubbed the kitchen floor. If too many people arrived, chairs were brought out from the house. Certain neighbors visited different steps, up and down the block or around the corner, while other neighbors never even thought about budging from their own. Children played with dolls, rode tricycles back and forth, and learned to walk, kids did their homework, teenagers began to flirt (when things got serious, they had to move down to the corner), mothers and sisters discussed their children and their trials and tribulations, fathers and uncles worried about politics and their jobs, (while, in the later days, listening to a baseball game on the radio), and old timers told stories and stories and stories. Sometimes there were even sharp words, or crying, or fights right out in front for all to see (everyone across the street would go inside and shut the door until the altercation was over). And in the summer, the discussions and complaints and flirting continued well into the night and even into the early morning: the bedrooms up-stairs, under the black tar roof, were still baking - no one could ever sleep in that heat.

What happened to step setting? To put it quite bluntly: TV and air-conditioning, nothing more needs to be said.

In your journey along the Byway, wave if you see some family members sitting on their steps; they will not understand why you are waving, but they will probably be polite and wave back, or maybe not. In any case, however, you will know that you have witnessed one of the last peeps of a 200-year-old Baltimore tradition, and you will smile.

We don’t think of it very often, but, in truth, part of the miracle of the rowhouse is its ability to handle change. Baltimore rowhouses have quietly absorbed 200 years of technology without losing their qualities as a place for human life. Old Baltimore rowhouses have been renovated two or three or four times each in their careers. They are still going strong and we are still building new ones. Baltimore was lucky to have found and specialized in this housing type through its years. The rowhouse allowed for the development of tight-knit truly urban neighborhoods filled with private houses, each on a small piece of its own ground. Baltimore has inherited a strong tradition that will remain a strong foundation for the City’s future.



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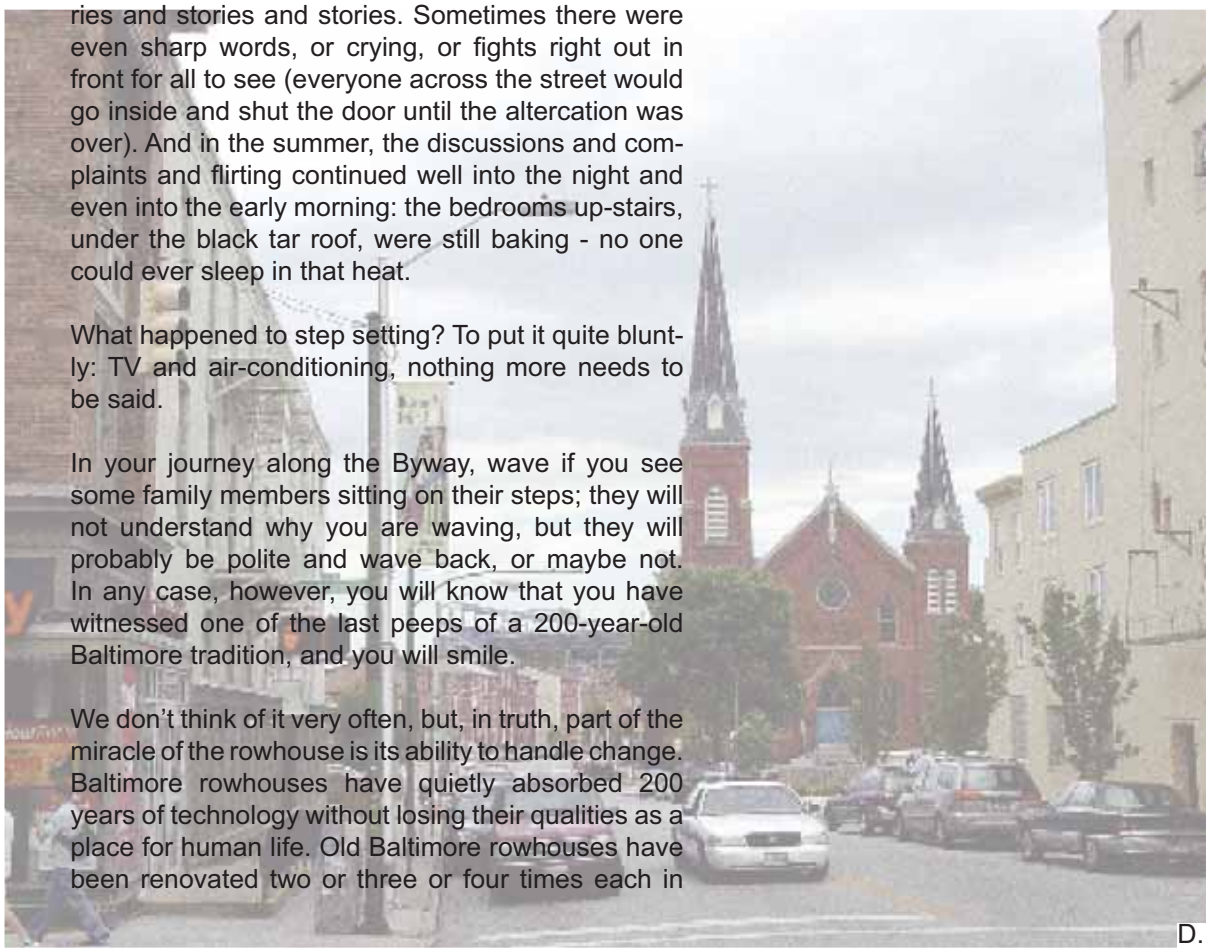


D.

Great Architecture

One of the most significant aspects of the Charles Street Byway is the sheer volume of architecturally significant buildings, many of which are within historic districts listed on the National Register of Historic Places.

The list of architects who have designed buildings and places along Charles Street is a virtual Who's Who of the profession, including Robert Mills, Maximilien Godefroy, Benjamin Latrobe, Charles Cassell, Stanford White, John Russell Pope, I. M. Pei, Ludwig Mies van der Rohe, and Robert Stern .

old Pabst Brewery/Maryland Glass and Mirror Company

This delightful, small scale, decorated brick warehouse-factory building, with its crenellated tower and proud but unreadable sign, is evidence of how important the architecture of these early business buildings was to the purpose for which they were built for.

Prohibition did in the original business here and at the corner bars throughout South Baltimore for the duration, but probably didn't do much to alter the consumption of beer and whiskey in this hard-drinking neighborhood, or in fact in the City as a whole. It just went underground. During the years that followed the ban, South Baltimore was noted throughout the City for it's collection of friendly basement speakeasies that, with the right password or knock on the door, served residents and visitors alike. And today the local taverns and friendly restaurants play out the same role as before, except above ground, oblivious to America's experiment with prohibition.

A.

C.

B.

A. Old Pabst Brewery - South Baltimore
B. Old Pabst Brewery - South Baltimore
C. Last block of Charles Street looking north - South

old Southern District Police Station / South Baltimore Learning Center

This 1896 red brick and brownstone municipal police station is imbedded in one of South Baltimore's old rowhouse blocks. It was built in a Richardsonian Romanesque, grand, formal design and yet somehow it fits into the domestic architecture of the block where it was built. The building looks exactly like it was supposed to look: an imposing, though not very big, police station-court house that was deposited by municipal authorities right in the middle of a rather unruly neighborhood to bring civilization and law and order to its streets. It included all the necessary facilities, a stable for the horses, a row of jail cells, offices for the constables, and a small court room to handle the problems not important enough to ship Downtown.

Luckily, it was not demolished after the police were moved out in the mid-1980's, but was left for us to enjoy. After too many years of vacancy, it was adopted and renovated by the Baltimore Learning Center, which has found it to be a perfect home for teaching English to the older and newer citizens of Baltimore who need to master the spoken and written word to survive in today's world.

D.

On the Byway, north of the Harbor, you run into Downtown, the historic, commercial, and governmental center of Baltimore.

the B&O Building

The B&O Building was built as the headquarters for the Baltimore & Ohio Railroad after the Great Baltimore Fire of 1904. The size and robustness of this office building symbolized the status of the B&O as a national rail power and the first long-distance railroad in the world. The railroad industry was a significant economic catalyst for more than 100 years of Baltimore's growth.

The 20 ton statue over the front entrance is particularly striking. It depicts two strong men on each side of a shield and world globe. The figure on the left is Mercury, The Messenger God and God of travelers, roads, merchants, commerce, cheats, and thieves. Decked out in a Roman toga, winged hat, and caduceus (the stick with two snakes), he captures the vitality of the Roman Republic. The figure on the right has not been positively identified, but he is most likely a 1900's *Americanized* Mercury. With his right arm draped over a locomotive and his left hand holding an electric torch, he would represent America's vitality- the heir of Democracy.

E.

D. Police Station-South Baltimore
E. The B & O Building - Downtown

old Downtown – the Hansa House, the Macht Building, and the Hotel Junker (pronounced Yun-ker)

These three older business buildings show how important the images of the buildings were to owners of the business inside. No expenses were spared by the owners of these buildings to impress the citizens of Baltimore. And even though the businesses are long gone, the buildings are still here for us to enjoy. The **Hansa House**, at Charles and Redwood Streets, is distinguished by its 16th century German Revival style. It was built in 1912 for the North German Lloyd Steamship Company, a company responsible for bringing millions of immigrants into the port and the nation. It was owned by the Savings Bank of Baltimore in the 1970s, became a satellite to the Baltimore Museum of Art in the 1980's, and recently has been the site of a financial company and a copy shop.

The **Macht Building**, on the unit block of Fayette Street, is an extraordinarily decorated small office building. The naked marble ladies (caryatid) that hold up part of the heavy stone front wall longingly gaze across the street at their naked stone male neighbors. And the **Hotel Junker**, now named the **Prince Jewelry** Building, though taller is almost as decorated as its neighbor across the street. The naked marble men (alantes) that hold up part of its heavy stone front wall also longingly gaze across the street at their naked stone lady neighbors. It is too bad that these beautiful young people, even after all these last 80 years, have been unable to meet the objects of their attraction across the street. Who says that architecture can't be sexy?

A.

B.


C.

D.

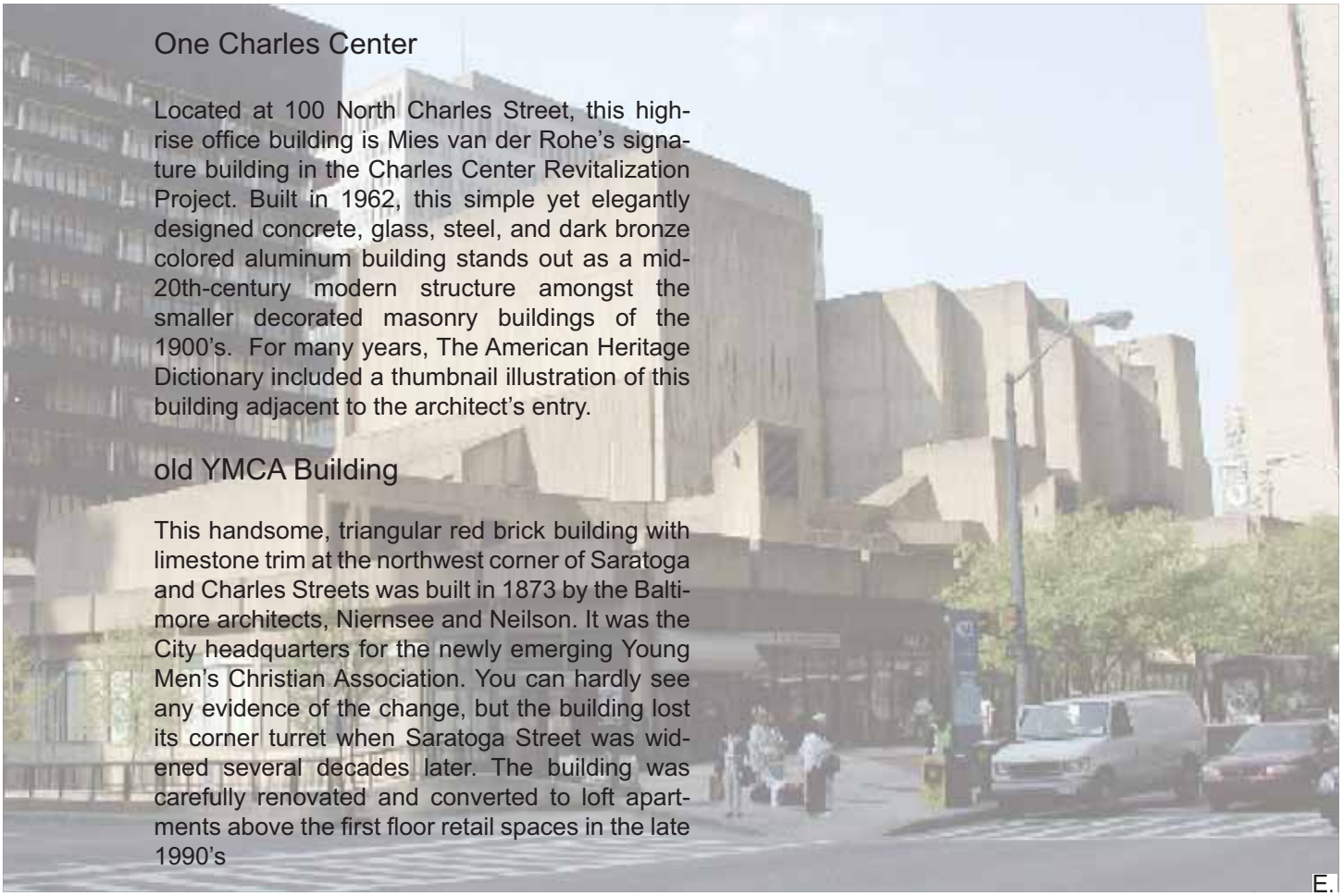
A. Sculpture above the B & O building entrance
B. Naked woman - Macht Building - Downtown
C. Naked man - Hotel Junker - Downtown
D. Hansa House - Downtown

One Charles Center

Located at 100 North Charles Street, this high-rise office building is Mies van der Rohe's signature building in the Charles Center Revitalization Project. Built in 1962, this simple yet elegantly designed concrete, glass, steel, and dark bronze colored aluminum building stands out as a mid-20th-century modern structure amongst the smaller decorated masonry buildings of the 1900's. For many years, The American Heritage Dictionary included a thumbnail illustration of this building adjacent to the architect's entry.

old YMCA Building

This handsome, triangular red brick building with limestone trim at the northwest corner of Saratoga and Charles Streets was built in 1873 by the Baltimore architects, Niernsee and Neilson. It was the City headquarters for the newly emerging Young Men's Christian Association. You can hardly see any evidence of the change, but the building lost its corner turret when Saratoga Street was widened several decades later. The building was carefully renovated and converted to loft apartments above the first floor retail spaces in the late 1990's



E.

Washington Monument

When Baltimoreans first proposed this 178-foot tall column, it was extraordinary; no American city had dreamed of anything like it to honor America's revered leader. And besides, George Washington was still alive. It was first proposed for a location near the center of the City, but the adjacent home owners were too afraid that it might fall on their houses and blocked that idea. Then, the heirs of Col. John Eager Howard, who owned all the land to the north, west, and south of the growing town, donated a parcel on top of a wooded hill about one-half mile north of the City. They laid out the four public squares, around the monument and surrounded the parks with private building lots. Most of the $178,000 needed for the construction of the column and statue were raised by public lottery. Robert Mills won the competition and designed the Monument. The sculptor of the statue was Enrico Causici. The cornerstone was laid on July 4, 1815 and the monument was completed in 1829.

As the first monument anywhere to honor George Washington, it put Baltimore on the world map. Sitting on a 100 foot hill, it became a landmark for ships sailing upriver from the Chesapeake Bay.

F.

E. Mechanic Theater - Charles Center
F. Washington Monument

Baltimore has been known as the Monumental City ever since.

Herman Melville wrote in Moby Dick, “Great Washington stands high aloft on his towering main-mast in Baltimore, and like one of Hercules’ pillars, his column marks that point of human grandeur beyond which few mortals will go.”

You can still visit the museum at the base of the column and climb up the 228 steps, spiraling up inside, to see the City as visitors did 180 years ago. Robert Mills, the architect, designed the castiron fence that encircles the base as a wreath, mourning the death of the president.

Peabody Library

Nathaniel Holmes Morison began this incredible book collection soon after the Civil War. Most of the books in the collection are quite old, the oldest going back to 1470. It was exceeded in quality at the time only by Harvard’s and the Library of Congress. In the late 1870’s, to house what eventually numbered about 250,000 books, Morison hired architect Edmund Lind to create this palatial stack room– six stories of cast iron balconies surrounding a marble court. With its grand space and decorated cast iron ornaments, painted grey-green and touched with gold, this space is probably the most beautiful room in Baltimore. The building is open weekdays. Everyone who visits Baltimore should visit this space. Try not to say Wow! when you walk through the door into the stacks or at least say it quietly, after all this is still a library.

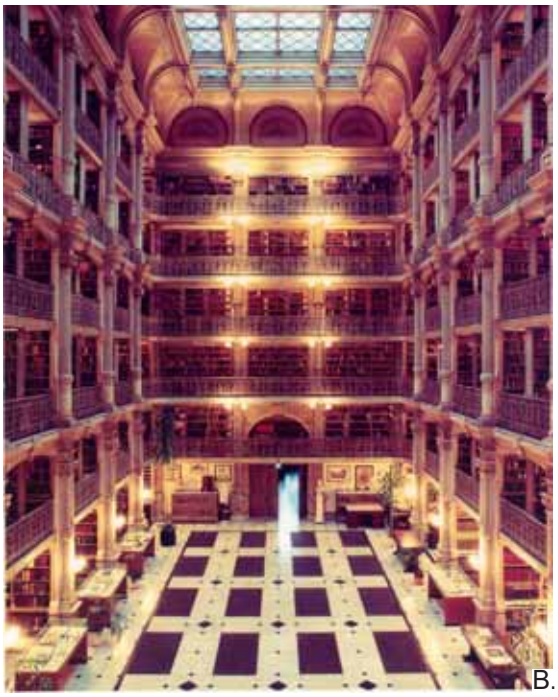
Belvedere Hotel

The Belvedere began its life in 1903 as a hotel, built in the middle of the best part of town to serve Baltimore’s elite who lived in the surrounding blocks. It was designed by the Boston firm of Parker & Thomas in the grand style of the French Beaux Arts. The façade is divided into a two story, deeply rusticated terracotta base, an eight story shaft of windows, brick, and terracotta embellishments, and a three story mansard roof covered with slate and decorated with monster, elaborate terracotta dormers and brick chimneys. It is a massive building with massive details and yet it is so carefully detailed and proportioned that its pure massiveness doesn’t feel oppressive.

This was a sumptuous hotel; its rooms were spacious and well appointed. The ball-room and the other grand event rooms under the giant roof have hosted thousands of debutante balls, wedding receptions, and other important galas throughout the years. And the Owl Bar on the first floor is one of Baltimore’s most famous of all watering holes.

After its hotel days, the building stood vacant, then for a short while became a student dormitory. That was a low point in the building’s life; the students did significant damage to its insides. But finally, after the building became vacant again, it was renovated again and converted into condominiums. If a building could smile, you could probably say that Ms. Belvedere is now smiling again. What a grand lady!

A.



B.


C.

Pennsylvania Station

Heading north from Mount Vernon, you will see Pennsylvania Station on your right, just after crossing over the Jones Falls Expressway. The station, an important gateway to the other great cities of the Northeast, was constructed in 1911 by the Pennsylvania Railroad. Inside, visitors experience an architectural marvel of marble, mahogany, bronze, mosaic tiles, and leaded stained glass built over the tracks on top of tall steel columns. Surrounding the station on two sides is a great iron canopy with little green stained glass medallions marching around its outside edge. Below the plaza in front of the Station is a multi-level underground garage.

The latest addition to the Penn Station site is Jonathan Borofsky's 51-foot tall, silvery cartoon of a man, when seen from one direction, and/or a female, from the other, with a changing colored heart at his/her center. Named *Male/Female*, by the artist, the work stands in the center of a traffic circle directly in front of the Station. A gift to the City by the Municipal Arts Society, the piece has not received uniform acclaim, but, to put it politely, has inspired significant controversy among art critics and Baltimore citizens alike. What do you think?


D.

A. Belvedere Hotel - Mt. Vernon
B. Peabody Institute
C. Belvedere Hotel - Mt. Vernon
D. *Male/Female* and Penn Station (Photo by Greg Pease Photography)

the Alhambra / Copy Cat Building

The Copy Cat building is a small business building on the southeast corner of Charles and 25th Streets. Its lavish Moorish style corner tower and entrance is an icon that many in Baltimore have noticed over the years and treasure. Check out the crescent moon on top. The exterior of the building and its neighbors to the south have recently been renovated by the business owner with the help of a “Main Street” facade improvement loan.

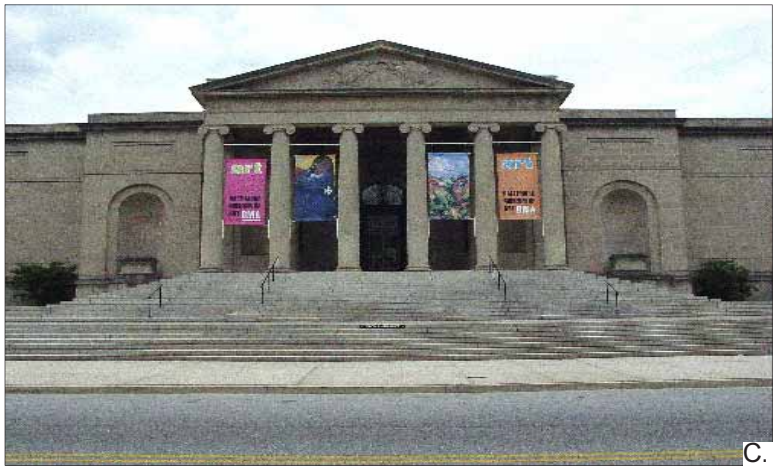

A.


B.

Baltimore Museum of Art

The Baltimore Museum of Art (BMA) was founded in 1914. It is Maryland’s largest art museum. The original portion of the city-owned museum is an impressive neoclassic building designed by architect John Russell Pope. Several major additions have been added to the building since it was built.

The highlight of the museum is the Cone Collection. In the early 20th century, two Baltimore sisters - Claribel and Etta Cone - assembled one of the most important art collections in the world. Visiting the Paris studios of Henri Matisse and Pablo Picasso they aquired an exceptional collection of art, which they displayed in their Baltimore appartment. Their collection also included works by Cezanne, Gauguin, van Gogh, Renoir. The Matisse collection is the largest in the western hemisphere, with more than 40 paintings, including “Blue Nude“ (1907).


C.

In addition to housing the Cone Collection, the museum devotes an entire wing to the works of Andy Warhol (the second largest collection in the world). Other artists include Roy Lichenstein, Willem de Kooning, Grace Hartigan, Jasper Johns, Robert Colescott, Ellsworth Kelly, Bruce Nauman, Barbara Kruger and Frank Stella.

The BMA’s American Painting and Decorative Arts collection spans the three floors of the John Russell Pope Building. Whole rooms are replicated from six Maryland historic houses and the galleries are filled with American painting and sculptures from the 1700’s, 1800’s and 1900’s.


D.

A. Corner of 25th and Charles St., the Alhambra- Charles Village
B. Lion guarding the Baltimore Museum of Art
C. Baltimore Museum of Art
D. Homewood House - Johns Hopkins University Campus

Homewood House

Homewood House, along with the Harwood-Hammond House in Annapolis, are probably the two most important examples of Federal architecture in America. Built between 1801 and 1803,

Homewood House was designed as a classically inspired five-part house on a gentle hill facing Charles Street. The center section is a 1 ½ story, red brick rectangle with a pair of huge windows on each side of a large, full height, white portico. One-story hyphens connect the center section to the flanking wings. Shallow, hipped roofs cover the portico, the central building, and the wings. Inside are large-scale, beautifully decorated rooms with dadoes, chair rails, architraves, and mantels-all profusely carved in the Adamesque fashion. Simpler rooms, found in the basement, wings, and in the attic were used for offices, the kitchen, and the children's and servant's bedrooms. The seven-seat privy was located in the rear, beyond the kitchen garden.

The house was designed and built by Charles Carroll, Jr., the son of Charles Carroll of Carrollton, one of the signers of the Declaration of Independence. The money to build the house was a wedding gift from the father upon the son's marriage to Harriet Chew of Philadelphia. The son, who learned to love architecture from books, had incredible taste and spent his father's money to build the most perfect house possible. At first, his father, a very rich but "practical" businessman, was not pleased. But as the cost of the house, which had been estimated at $10,000 (and this is in 1801 dollars) approached $40,000, he became furious with his son's "most improvident waste". Nor was life in the fine home all that happy; Harriet left Charles Jr. in 1816 and returned to Philadelphia, leaving Charles Jr. without child to live in his masterpiece by himself until he died in 1825.

The property was sold to the Wyman family in 1839 and was operated as the Country School for Boys, now the Gilman School, from 1897 until 1910. In 1902, the entire tract was reassembled and became the Johns Hopkins University campus with the house becoming the architectural precedent for its campus buildings. Today, a carefully restored Homewood, with a carefully selected collection of furniture, domestic goods, and decorative items from Charles Carroll Jr.'s time, is open to the public as a museum. For more information, visit Homewood's website at: http://www.jhu.edu/~hwdhouse/homewood.html

Highfield House

Just north of Johns Hopkins University, you will see a collection of highrise residential structures running along Charles Street, University Parkway, and 39th Street. This collection of urban apartment buildings, which was begun in the early 1900's, has become kind of Baltimore's Uptown.


E.


F.


G.

E. Homewood House - Johns Hopkins University
F. Architectural detail around front door, Homewood House
G. Highfield House - Tuscany Canterbury

The buildings vary in age, design, and level of sophistication. Perhaps the most exciting discovery for architecture geeks is the Highfield House at 4000 North Charles Street. This reinforced-concrete building, the second on your left after crossing 39th Street, is the second Mies van der Rohe building with a Charles Street address. It is pure, late Mies. The detailing is simple, yet effective. There is really no first floor; instead you will find a simple glassed atrium-lobby adjacent to the marble elevator shafts.

Evergreen House

Shortly after passing under the Loyola College footbridge, you will come to the Evergreen House, on your right. Nestled among mature trees on 26 acres of land, Evergreen House is an imposing 48-room Italianate masterpiece. The house was built in 1857 by the Broadbent family and purchased 20 years later by railroad tycoon John Work Garrett, the president of the Baltimore & Ohio Railroad. Garrett gave the house to his son, T. Harrison Garrett, where he and his wife lived throughout the 1880's. Their eldest son, John Work Garrett, inherited the house in 1920 and continued modifying and expanding the estate. Upon his death in 1942, Evergreen was bequeathed to The Johns Hopkins University, with the stipulation that Evergreen remain open to "lovers of art, music, and beautiful things." Today, Evergreen showcases more than 50,000 objects assembled by the Garrett family, ranging from 16th-century atlases to an outstanding collection of Japanese netsuke, an elaborately decorated Japanese clothing pin. The house and the grounds are open to the public for tours. http://www.jhu.edu/~evrgreen/evergreen.html


A.

Gott's Hope

This building is located at 507 Chestnut Avenue just, east after its intersection with Charles Street. It is a log house, believed to be the main dwelling on the original Baltimore County tract of land, called Gott's Hope. The building is two stories tall, has primitive fireplaces, and other interesting details. It has been restored to expose the logs inside and out.


B.

A. Evergreen House - 4500 Block Charles Street
B. Gott's Hope - Baltimore County
C. Greenwood - Baltimore County
D. Ridge Mansion - Baltimore County
E. Octagon House - Lutherville

Greenwood (Deford House)

This large Georgian Revival house is located on the east side of the 6900 block of Charles Street. The house, with its grand columned portico, was built by John Edward Deford. The County Tax Ledgers showed that it was new in 1915 and cost $24,000 to build. It was described as being 2-1/2 stories high with dimensions of 47 feet by 40 feet.

In 1922, Mr. Deford sold the house to the Greenwood School, Inc., which used it as an academy for girls until 1952, when the United Lutheran Church in America bought the estate. This church group used the house as a Mother house and school until 1962 when they sold it to the Baltimore County Board of Education. It has been the headquarters of the Baltimore County Board of Education since that time.


C.

Ridge Mansion

This mansion, located at 1306 West Joppa Road, was built by George W. Abell, son of Arunah S. Abell, who founded the Baltimore Sun in 1837. The building was designed by Baltimore Architects, Baldwin & Pennington and completed in 1898. Built of yellow brick, the building includes thirty rooms and wide porches. It is surrounded by extensive grounds, lawns, and trees. Shown as “Sherwood Park” in the Bromley Atlas, the home of Mrs. George W. Abell. The home was given to the County by Mrs. Jane Horner Lee and was operated as the Ridge School, a County special education school, from 1955 until the 1990’s. The property was sold to an individual in 2000. The Ridge Mansion has recently been restored to its former elegance as a residence. The surounding property is now being developed with additional dwellings.


D.

Octagon House

The house was built in the 1850s by a different minister than the one who founded Lutherville. Other octagon houses, though relatively rare, can be found throughout the United States. This is one of the few in Maryland.

Returning south, you will find on St. Paul Street in Mt. Vernon the:


E.

Ross Winans Mansion

The mansion was constructed at the intersection of Preston and St. Paul Streets in 1883, near what was then the northern part of the City, for Ross

Winans. It is one of Stanford White's finest examples of domestic design. It is not a rowhouse. Although part of the front wall of the house was set on the front sidewalk, both sides and the rear were surrounded by high brownstone and brick walls, punctured by two carriage entrances, that enclosed the carriage drive and the garden around the back. Because of the beautifully detailed tall walls and gates, the "freestanding" mansion doesn't compete, but sits beautifully imbedded in this block of the rowhouse City.

Stanford White used brown stone for the first floor and a thin, light red brick with brown stone trim and carved decorative panels, mixed in with exquisite iron work for the upper floors. The house is ponderously picturesque with its massive round, front stair tower, its rounded bay in the rear, the steep pitched roofs, and the ornamental dormers and chimneys. Clearly, this is an Americanized version of the French Renaissance style, not a copy of any particular chateau.

Inside, this house is an amazing collection of grand interior rooms, connected by a stairway that is fit for a procession of Renaissance Cardinals and Princes. These rooms are saturated with coffered and domed ceilings, fireplaces so wondrous that they can not be described in words, and walls, trim, decorative features, and floors in finishes of rare woods and marbles and tiles carefully chosen to show off their colors and depth of detail when polished. Surrounding the grand central rooms on each floor, in the basement, and in the attic are the other rooms, some still fancy and others quite plain, that were needed to support the grand life style of the Winans family.

This is another one of Baltimore's grand old ladies that had to wait a long, lonely time until it found a new owner who would restore, care for, and reuse it. Thankfully again, the owner of Agora Publishing recently purchased the building and painstakingly restored it for offices for his publishing firm. And this isn't the only important Mount Vernon building that he has saved. Thank you Agora Publishing.

Standard Oil Building

Oil refining has had a long history in Baltimore. The City opened its first refinery in 1865, and by 1877 oil refining had oozed its way into five additional plants in the Baltimore area. By 1892 they were all owned by the Standard Oil Company. The Standard Oil Building was commissioned by John Rockefeller in 1920, and was designed by Baltimore's premier architect of the day, Clyde


A.


B.

C.

A. Ross Winans Mansion - Mt. Vernon
B. Ross Winans Mansion - Mt. Vernon
C. The Standard Oil Building

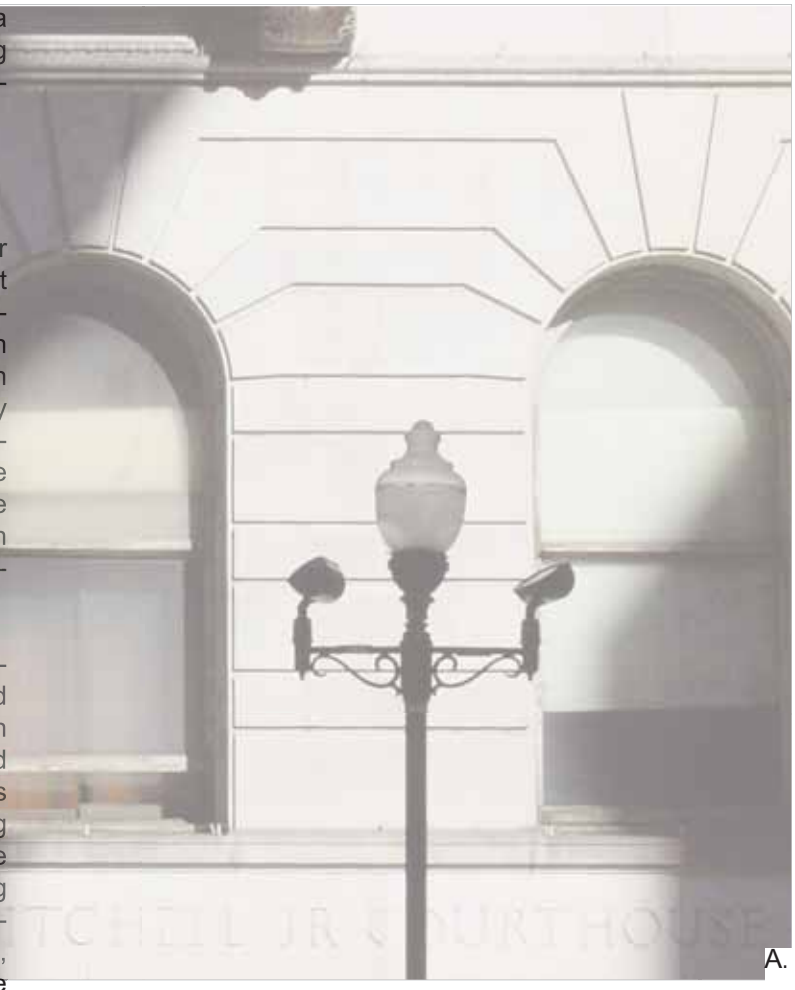
Fritz. The building stands 15 stories tall and is a prime example of the Beaux Arts style. The building has recently been developed by the Southern Management Corporation into 202 luxury apartments.

Clarence M. Mitchell Court House

The Clarence M. Mitchell Court House stands near the same site as the two previous Baltimore court houses. It as built in 1900 using the design of architects Wyatt and Nolting, the firm that had won the design competition. The exterior is executed in a bold, classical Roman, monumental style– every architectural detail is rendered with incredible three-dimensionality. The alternating round and square windows on the third floor sides of the building are simply sumptuous. The columned entrances on both fronts, though different, are about as monumental as you can get.

Inside, the details just explode with a three dimensional exuberance and rich colors. Different colored marble and huge dark stained decorated wooden doors line the hallways on each floor. The egg and dart molding along the top of the hallway walls is so spectacularly sculptured that it seems like long strips of eye-candy. The front and back lobbies are multi-story spaces with grand marble stairs going every which way. Some of the courtrooms and lobbies and the library are decorated in deep colors, gold leaf, and all sorts of carved everything in rare marbles; the ultimate collection of fabulous symbols befitting Baltimore's seat of judicial power.

In today's world of heavy security it is sometimes difficult to get into the building just to see its wonders. Show the guards your ID and explain that you are an innocent tourist (do not carry a knife, fingernail file, lighter, or any other dangerous weapons) and maybe you will be rewarded with a pass that lets you wander through the halls to experience the sumptuousness of it all. Make sure you peek into the Ceremonial Courtroom, on the first floor of the Calvert side of the building, if you can; and visit the library/museum on the 2nd floor. One of the benefits of jury duty in Baltimore City, other than the feeling that you are fulfilling a democratic responsibility, is just the privilege of indulging in the insides of this glorious building for a whole day. Sometime it seems that this building can make jury duty almost nice. There are many oil paintings and statues of important people and events in the legal realm of Baltimore's history throughout the building. The model for the statue of Lord Calvert on the exterior steps facing St. Paul Street is reputed to be Francis X. Bushman, the famous Baltimore silent screen star.


A.


B.


C.


D.

A. Clarence M. Mitchell Court House
B. Clarence M. Mitchell Court House
C. Clarence M. Mitchell Court House
D. Lord Calvert on Mitchell Court House steps-Downtown

A rather recent addition to the Court House is the fine black mesh that completely encases the entire building from roof to sidewalk. Did you notice it? Is it a Christo work of art? What on earth is it all about? You say. Well, don't worry; it has nothing to do with homeland security, or 9/11, or anything like that– it's just expensive but pretty effective pigeon proofing. Oh, well.

Merritt Tower / William Donald Schaefer Tower

The skyscraper was being built by the Merritt Savings and Loan Company just as the national Savings and Loan scandal broke into the news. The president of the Savings and Loan Company, was not able to move into the tower rooms on top of the building that were designed to be his residence, but instead was sent to jail. The monster flag pole that tops the tower was designed to be 2 feet taller than Baltimore's previous tallest building one block to the south. The building is now owned by the State of Maryland and is filled with a collection of State agencies.


A.

Baltimore Trust Company Building / Maryland National Bank / Bank of America

Located at 10 Light Street, this is Baltimore's only Art Deco skyscraper. It was designed by Taylor and Fisher-Smith and May and became the tallest building in the City by far. At 34 stories and 509 feet tall and built with a cost of 3 million dollars, the building was completed in 1929. As the Depression was settling in, it remained almost completely vacant for several years before it started slowly to fill up with tenants.

Some years later, under the aegis of its then new owner, the Maryland National Bank, monster "M" "N" internally-lit letters were added to each face of the topmost green tile roof. The letters changed colors to announce whether the next day was going to be warmer or colder and blinked if it was supposed to rain. Every city needed a sign like that, but it didn't do much for this building. Again, thankfully the letters were removed, and the roof tile was repaired in the early 1990's.


B.

IBM Building

This building consists of three parts constructed at different times. The handsome horizontal part with deep rectangular window bays that faces Pratt Street came first. It was one of the first

private office buildings built to flesh out the Inner Harbor Plan. It was built to the height limit that was established in the original Inner Harbor Plan for the buildings that were to be constructed along Pratt Street.

The garage and new central slab-tower were built in the 80's in a major overhaul of the block designed for IBM by the Washington Office of Skidmore, Owings, and Merrill. First came the construction of the garage along Lombard Street, which replaced a much smaller garage on the same site. The tower slab was added last. It was built in the slot between the original building and the new garage. All the elaborate exposed steel work across the top of the new addition is not simply decorative, but is a row of trusses that are supported by the new tower and are cantilevered over the original building below. Thus, an entire quarter of the new addition is suspended over the original Pratt Street building. A new lobby was added in the slot between the original building and the garage. The whole complex still shines through with an elegance that we can feel today.

Harborplace

Developed by the Rouse Company and designed by Benjamin Thompson, Harborplace is the second "festival market place" in the United States, after the Faneuil Hall Market Place was built in Boston. A festival market place is by definition a shopping center that sells nothing that anybody needs but only "neat" things that people want. And the buildings which Benjamin Thompson designed, which look a little like a factory and a little like a fish market all spiffed up, some how felt just right. And with all of the food and "goodies" inside they became crowded with tourists and Baltimoreans almost immediately. In the first full year it was open (1981), Harborplace drew more tourists than Disneyland.

The two buildings have settled beautifully into the Inner Harbor, holding the corner while providing the commercial activity and energy that is central to the success of the Harbor. But they didn't get there that easily. The planners of the Inner Harbor made one big mistake that almost derailed Harborplace. They had cleared the land ahead of time and planted acres of green grass waiting for the future development. Then they built the promenade and made significant street changes. At that point James Rouse developed his proposal and presented it to the City. And then the explosion hit the newspapers: "That's a park." And: "We don't want any dumb shopping center filling up the best spot in the Inner Harbor." "It's a sacrilege." "The City always panders to the biggest buck." "Hey, you guys: you want a shopping


C.


D.


E.

A. Merritt Tower - Downtown
B. Baltimore Trust Building - Downtown
C. Top of the IBM Building - Inner Harbor
D. Transient sailors and tourists along the Promenade at Light and Pratt Streets
E. The Inner Harbor from the Visitor's Center

Aerial Map of the Inner Harbor

center over a park." They collected signatures. Well, the brouhaha ended up in a City-wide referendum. The Rouse Company was smart; they built a beautiful model filled with cute little people and hundreds of miniature lights. They took the high road and won.

Houses of Worship

Houses of Worship provide yet another lens through which you can view architecturally significant buildings and special spaces along the Byway. From South Baltimore to Lutherville, the Charles Street corridor has more than its share of religious history, including many of the nation's 'oldests' and 'firsts'. Baltimore has always been proud of its churches; somehow they represented a little bit of purity and goodness against the rough and tumble reality of the City's streets. It wasn't just a city of rowhouses; it was a city of rowhouses always punctuated by steeples no matter which direction you looked. Starting in South Baltimore:

Ebenezer African Methodist Episcopal Church

Ebenezer AME Church, located on West Montgomery Street in Federal Hill, is listed on the National Register of Historic Sites as the oldest church in Baltimore built and continuously occupied by an African-American congregation. Dedicated in 1868, the English Gothic church is the second building on the current site, which was purchased by the church in 1839, three years after the congregation was founded. http://fm2.forministry.com/Church/Details.asp?SiteId=21230AC&strPage=pgMinistry

Christ Lutheran Church

The congregation decided to stay in the City, added a new sanctuary and bell tower to its complex, and became the non-profit sponsor of the adjacent elderly housing building. The contemporary metal steeple is spidery. The sanctuary below is very simple on the outside, but full of rich stained glass light inside. A number of the amenities used by the senior citizens are located in the Church building itself and reached by an underground tunnel from the elderly apartment building on Light Street.

Otterbein United Methodist Church

This church, located on Conway Street, is the only 1700's Baltimore house of worship still active as


A.


B.


C.

A. Ebenezer African Methodist Episcopal Church - Federal Hill
B. Christ Lutheran Church - Inner Harbor
C. Otterbein United Methodist Church

a church, and is the mother church of the Church of the United Brethren, a Methodist branch. In addition to regular services, the church is open on Saturdays from April to October, 10 a.m. to 4 p.m. http://www.southbaltimore. com/church/Otterbein/otterbein3.html


D.

St. Paul's Episcopal Church

Located Downtown at Charles and Saratoga Streets, the current building is the fourth church of this name on the site, which is one of Baltimore's original 60 lots. The Parish was founded in 1692 as the "Mother Church of Baltimore Episcopalians". An Italian Romanesque-style church, St Paul's Episcopal was designed by architect Richard Upjohn, and constructed in 1856. The very tall Italianate bell tower on the corner of the church that was part of the original design was never completed, but recently bells were added to the stub of the tower that was built.

Basilica of the Assumption

This church is the first Roman Catholic Cathedral built in the United States. It was designed by Benjamin Henry Latrobe for free while he was completing the U. S. Capitol for President Jefferson. The Cathedral is one of the finest examples of neo-classical architecture in the world. The architectural critic, Sir Nikolaus Pevsner wrote: "As one enters the great west door, the beautiful openness of the space envelops one, and the way in which part leads to part and the little to the big … makes for one of America's truly distinguished interiors".


E.

The Cathedral was begun in 1805 and consecrated in 1821. Since then, there have been ten provincial councils and three plenary councils held in the Basilica, and 30 bishops have been consecrated there. In 1937 Pope Pius XI elevated the Cathedral to a minor Basilica because of its significance within the history of the Church. The Basilica is currently undergoing restorations and will be closed until late summer 2006. http://www.baltimorebasilica.org/index2.html

First Unitarian Church

The First Unitarian Church was designed in the romantic classical style by Maximilien Godefroy, who arrived from France fully trained in architecture and joined the Sulpician College faculty as America's first professor of architecture. The front of the church is made up of simple, pure shapes: rectangles, a triangle, and round arches on round Tuscan columns all covered in soft white stucco.


F.

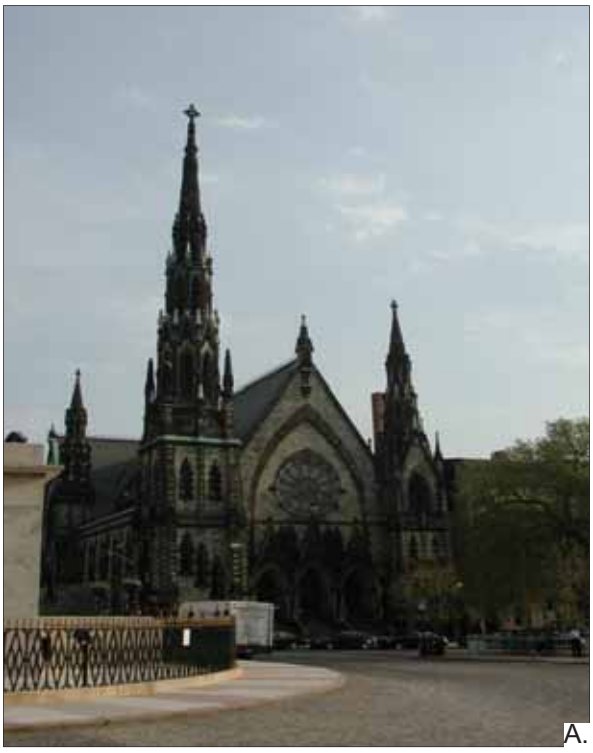
D. St. Paul's Episcopal Church - Downtown
E. Basilica of the Assumption - Mt. Vernon
F. First Unitarian Church - Mt. Vernon

The beautiful terra-cotta *Angel of Truth* over the entrance adds color and richness to the composition. The cube and the sphere was the theme of the sanctuary's design. Unfortunately, the huge spherical dome created impossible acoustics; no one could really hear the sermons. So in 1890, the congregation added a wide, coffered, barrel vault underneath. It is exciting and happy for Baltimore that such an extraordinary building was created by an architect who had just immigrated to America. And if you find someone to show you the attic, the original dome, in all of its dysfunctional glory, is still there.

This building is very important to the Unitarian Church. Jared Sparks, the founder of Unitarianism, worshiped here. And, it was in this newly opened church, the first structure built for a Unitarian congregation in America, that William Ellery Channing preached the sermon that became the central document of their faith. This church was important in Baltimore's early history too. A host of important early Baltimoreans including Enoch Pratt, George Peabody, and Rembrandt Peale, influenced in part by their Unitarian faith that was celebrated in this building, became the great benefactors in Baltimore's early history.

Mount Vernon Place United Methodist Church

Mount Vernon Place United Methodist Church was constructed in 1872 on the site of the former mansion of John Eager Howard's son, Charles, who was married to Francis Scott Key's daughter. The church was designed by Baltimore architects Dixon and Carson in a late Victorian, idiosyncratic, gothic style of grey and green stone. Look for the collection of stone faces of unidentified Baltimoreans along the cornice level across the west side of church. Thankfully, the soaring, corner, stone steeple is a little shorter than the top of George Washington's head across the street. Although the exterior of the church is made up of visually very heavy stonework, the interior sanctuary is a structural tour de force of small diameter cast iron columns and skinny forged iron scrollwork brackets that hold up the very massive roof above.


A.


B.


C.

A. Mt. Vernon Place United Methodist Church - Mt. Vernon
B. Saints Philip & James Catholic Church - Charles Village
C. Saints Philip & James Catholic Church, roof line - Charles Village

Saints Philip and James Catholic Church and Convent

The sanctuary, topped with a massive dome covered in copper and clay tiles, was designed by Theodore Wells Pietch. It was completed in 1930 to serve the growing Charles Village population.

Stony Run Friends Meeting House

A Quaker presence has been in Baltimore since the late 1600's. The first meetinghouse was located at Aisquith and Fayette Streets in 1781, not far from the Inner Harbor. Years later, in 1944, a group of Friends opened the Stony Run Friends Meeting House on Charles Street. In addition to regular meetings, there is a library open to the public whenever the general office is open, which is generally 9:30 a.m. to 3:00 p.m. on weekdays and 9:15 a.m. to 1:00 p.m. on Sundays. http://www.stonyrunfriends.org/Quaker-Presence.html


D.

Cathedral of Mary Our Queen

The Cathedral of Mary Our Queen, located in Wyndhurst, is the liturgical headquarters of the Archdiocese of Baltimore, the oldest diocese in the United States. Though modern in design, the cathedral upholds the tradition of the great European cathedrals, which included the stained glass windows, artwork, and statues - all crafted to support the teaching of the faith.

Interestingly, the money for the construction of the Cathedral was donated by Tom O'Neill, the owner of O'Neill's Department Store which was on Charles Street at the time. O'Neill made a promise to God that if his store was spared from the Great Fire of 1904, he would leave money for a new Cathedral; Mr. O'Neill kept true to his word. The Cathedral is open daily to visitors from 7 a.m. to 8 p.m. http://cathedralofmary.org/cathedral/index.html


E.

Church of the Redeemer

This modern church on the east side of the 5600 block of Charles Street was completed in 1958. It was designed by Pietro Belluschi and RTKL Associates, Inc. The Church has an almost Scandinavian quality to its architecture. It is large inside and outside without being grandiose in scale. Its architecture celebrates the warm flavor of wood and light.


F.

D. Stony Run Friends Meeting House - Wyndhurst
E. Cathedral of Mary Our Queen - Wyndhurst
F. Church of the Redeemer - Wyndhurst

St Paul's Evangelical Lutheran Church

St. Paul's Evangelical Lutheran Church at 1609 Kurtz Avenue in Lutherville was founded by Dr. John G. Morris, the founder of Lutherville, in 1856. The present church replaced a simple Gothic Revival board and batten structure in 1898. St. Paul's is a supurb example of the Shingle Style combined with Gothic forms. Basically it is a Latin cross in plan. At each gable a circular window with quartrefoil metal muntins is set at the apex above a large ogee arched window with its arch projecting into the shingling. Below the arched opening filled with typical Gothic leaded, marbleized and colored glass in nonreligious motives are three windows separated by wide mullions. Each with double hung sash has a trefoil arch in the upper sash.

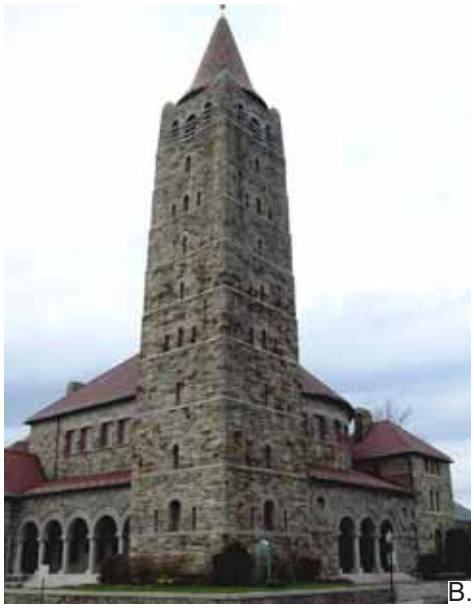
Lovely Lane United Methodist Church

Designed by Stanford White, this St. Paul Street church was built between 1882 and 1887. The church is designed in the Romanesque style of the early churches and basilicas in Ravenna, Italy. The entire exterior is constructed of gray, ashlar, rock-face Port Deposit granite, creating an effect of massiveness broken only by the strictly limited ornamentation. There are deep porticos on both the south and east facades, with round arches and columns, and wide flights of steps leading to the massive doors. Small rows of leaded windows penetrate the walls in the apse and at the clerestory level. The roof is covered with deep red Spanish tiles.

The most outstanding exterior feature is the square bell tower patterned after the campanile of the 1100's church of Santa Maria, Abbey of Pomposa, near Ravenna. It rises in nine tiers, each growing smaller as they rise to the heavens, each separated by string courses, with small windows, corner pinnacles, and a concave conical roof. A light is always glowing in the upper windows of each face of the tower, if the sexton remembers to change the light bulbs.

The sanctuary of this church is another one of Baltimore's most glorious rooms. A fat oval in plan, the plain deep red walls rise to a row of small windows all around. Along one end of the oval, a carved, dark wooden balcony is cantilevered from the wall to face the pulpit and a bank of organ pipes on the other end of the space. The pulpit is a reproduction of the one at St. Apollunaris, in Ravenna. And above it all is one of the most beautiful domed ceilings in the world. Recently restored to the original saturated colors, the painted dome is a vision of the heavens just before sunset along with stars and clouds and the proper allegorical figures. And according to local myth, this heaven is not an ordinary one, but one that captures the location of the stars that hovered over Baltimore,


A.


B.


C.

A. St. Pauls Evangelical Lutheran Church -Lutherville
B. Lovely Lane United Methodist Church -Charles Village
C. Saint Marks Episcopal Church

the morning the new church was dedicated. It is so huge, it is so beautiful: Stanford White was a magician and his vision is right here in Baltimore for us to see.

Dr. John F. Goucher, who also founded Goucher College, was the pastor of Lovely Lane Church at the time it was built. Because the Congregation is the direct descendent of the first Methodist congregation in America that originally met in a building on Lovely Lane, a tiny street that once existed near Light and Redwood Streets Downtown, the church is now referred to as the "Mother Church of American Methodism". Lovely Lane houses a museum that focuses on the birth and history of the Methodist denomination. Guided tours of the Church and Museum are available with advance notice, and on Sundays immediately following morning worship. http://www.lovelylane.net

St. Mark's Evangelical Lutheran Church

St. Mark's is located on the southwest corner of 20th and St. Paul Streets. It was built in 1897 in a bold and exuberant Italianate style; it features a squared campanile, a mosaic marble floor, and massive carved oak doors. The sanctuary is exquisitely decorated with the original intricate wall decorations designed by Tiffany, echoing the mosaic work of the Ravennese Byzantine style. The golds and reds of the tiles are so bright and sparkly, that they seem to flicker as you look at them. Several Tiffany stained glass panels are also preserved here; in fact, the church's interior contains one of the largest collections of Tiffany work in the original setting in the world.

In 1882, Enoch Pratt gifted an endowment for the establishment of a free library to the City of Baltimore. After four years, the first branch opened on Mulberry Street, and was one of the first free libraries in the country. Within three months, four other branches opened in Baltimore, the earliest of many more branch libraries to be built in subsequent decades. Less than ten years after opening, the Pratt Library was one of the largest and most active public libraries in the United States. Along with its collection of books, the treasures inside are amazing, including the full length portraits of Maryland's proprietors in their finery, memorabilia of Edgar Allan Poe, and all of H.L. Mencken's library books and manuscripts.

This block long, Jazz Age structure built in 1933 and designed by local architect Clyde M. Fritz is one of the most important buildings in the history of library design. Instead of a mountain of steep steps leading up to the front door, like all of the monumental libraries that preceded it, the building was designed to be visitor-friendly, like a department store or railroad station, with a wide bank of glass doors right on the front sidewalk. Behind the doors and also at the sidewalk level is an elegant, sky-lit, four story indoor court yard with a concentration of the polished dark wood, marble, and bronze materials that are found throughout the building.

D.

Education and Philanthropy

Yet another theme tying Charles Street together is its history of education and philanthropy. This is evident just by looking at the streetscape while traveling along the corridor; the individuals and families that started and shaped these institutions brought in some of the finest architects and designers of their times. Today, as a result, we have a virtual museum of historic and contemporary architecture, along with a legacy of great museums, schools, universities, foundations, and hospitals.

Enoch Pratt Free Library

The Enoch Pratt Free Library, standing at Cathedral and Mulberry Streets, is one of many "first" institutions along the Mount Vernon section of the Byway.

E.

D. Enoch Pratt Free Library - Cathedral Hill
E. Enoch Pratt Free Library Entrance - Cathedral Hill


A.

Outside, the geometric simplicity, flattened decorations, and color of the stone work is a perfect foil for the three dimensional Classical portico and the almost Byzantine, gold dome topped towers of the Basilica across the Street.

The library is open to the public between 11 a.m. and 7 p.m. Monday – Wednesday, 10 a.m. to 5:30 p.m. on Thursday, 10 a.m. to 5 p.m. on Friday and Saturday, and 1 pm. to 5 p.m. on Sunday. For more information visit the Enoch Pratt Free Library website at http://www.pratt.lib.md.us/info/history

Walters Art Museum


B.

Just a few blocks north of Pratt Library, at the intersection of Charles and Centre Streets, is the Walters Art Museum. Henry Walters and his father, William Walters built the Atlantic Coast Railroad Line and one of the world's greatest art collections. At one point Henry had to hire a ship to bring his massive Italian art acquisitions to Baltimore. To exhibit them and other art that he had already collected, Henry built a gallery on Charles Street modeled on a Renaissance Genoese palace. It was designed by Dulano and Aldrich and was completed in 1909. The modern addition along Cathedral Street, completed in 1974, was designed Shepley, Bulfinch, Richardson, and Abbott-Meyer, Ayers, and Saint. A third renovation and reconfiguration of both the original Palace Building and its addition was recently completed.


C.

Their diverse collections amounted to as many as 22,000 works of art from many different countries and centuries. The father sought excellent advice in buying modern French paintings, often as a patron of the artist, and oriental porcelains. Son Henry broadened their collecting with the knowledge and intensity of a connoisseur. He is said to have spent one million dollars each year on such things as 13th through 19th century paintings, French Gothic Books of Hours, Byzantine manuscripts, Limoges enamels, carved ivories, the first Raphael Madonna painting in the Country, and antique and modern jewelry. This building, his house on Mt. Vernon Place and his art collection was given to the City at his death. The museum is open to the public for a fee between 10 a.m. and 5 p.m., Wednesday to Sunday. http://www.thewalters.org/html/museum_detail.asp?ID=62


D.

A. Walters Art Museum and the Washington Monument - Mount Vernon
B. Walters Art Museum - Mount Vernon
C. Walters Art Museum - Mount Vernon
D. Peabody Institute - Mount Vernon

Peabody Institute

In 1857, philanthropist George Peabody, in an effort to bring culture to City residents, founded the Peabody Institute. It included four departments: an art gallery, library, music conservatory, and lecture hall. The library still contains a large collection of vauable books and the music department has now become an internationally renowned music conservatory. The Institute formally became a part of Johns Hopkins University in 1977, allowing Peabody students to add academic diversity to their worldclass musical education. The Institute is open to the public for concerts. For more info, visit their web site at http://www.peabody. jhu.edu

Johns Hopkins University

Johns Hopkins University is the most nationally important academic institution you will encounter along Charles Street. Based on the German post secondary education model and established as America's first research university, the University's goal was to advance "the state of human knowledge generally, through research and scholarship." Originally located Downtown, Hopkins needed space to expand, and worked to acquire a larger piece of land over a period of 12 years. In 1902, 179 acres at the Homewood estate, formerly owned by the Carroll family, was accepted by the University's trustees, with the stipulation that no fewer than 30 acres of the donated property would be given to the city as parkland. The trustees also desired a master plan for the development of the campus, so that the architectural style and character of the landscape would be maintained as the University grew. The University began construction on the campus in 1908, and Gilman Hall, the University's first major academic building on this campus, was dedicated in 1915. It was designed in the Federal style of the Homewood House, one of the most important Federal Style houses in the United States which was restored and remains a museum on the campus today.


E.

F.


G.

E. Johns Hopkins University and Homwood House
F. Property Limits - Johns Hopkins University Homewood Campus
G. Early photograph of Johns Hopkins University Homewood Campus

Loyola College

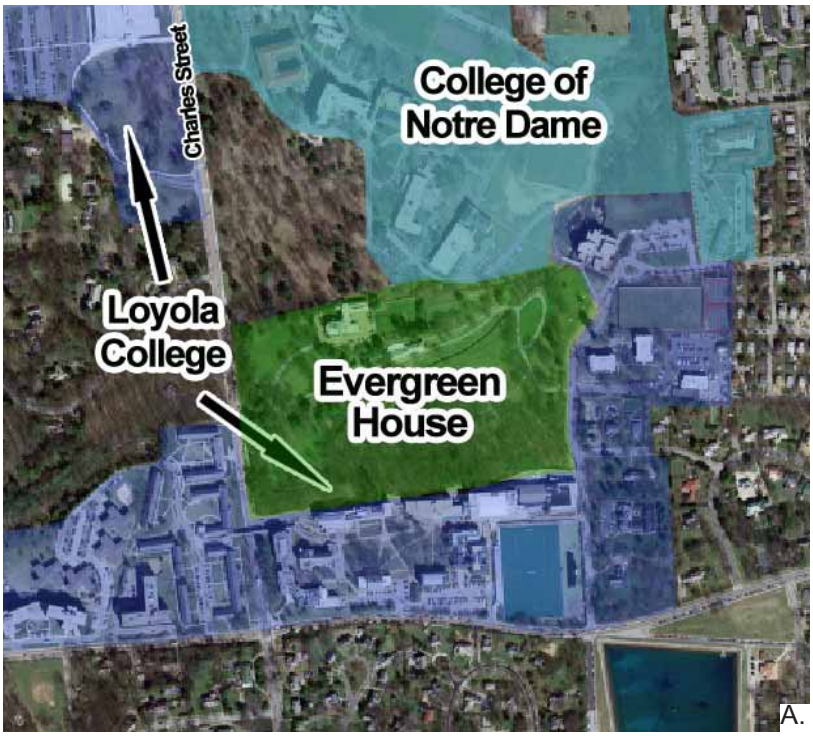
After one mile continuing north on Charles Street, you will arrive at Loyola College. Founded in 1852 by nine Jesuits led by Father John Early, Loyola is the first college in the United States to bear the name of St. Ignatius Loyola and is the ninth oldest of the nation's 28 Jesuit colleges and universities. The school's first "campus" was a small house on Holliday Street in Downtown Baltimore. After spending a almost 70 years in Mount Vernon, beginning in 1855, Loyola moved to their current campus in 1922.- http://www.loyola.edu

College of Notre Dame

The view of Gibbons Hall with its wonderfully romantic Victorian tower that you can see from Charles Street through the carefully tended woods entices you into the campus of the College of Norte Dame. The college was founded in 1873 by the School Sisters of Notre Dame. It is a four-year independent liberal arts college in the Catholic tradition primarily for women, but open to men as well. Notre Dame was the first Catholic college for women in the United States to award the four-year baccalaureate degree; its tradition of educational innovation continues today.

Sheppard Pratt

Shortly after passing Loyola College, Evergreen, and the College of Notre Dame, you will leave the Baltimore City limits and enter Baltimore County. Charles Street undergoes significant changes along this stretch, becoming less and less urban along the way. With pleasant medians and gentle curves, some of the nicest sections of the Byway can be found here, particularly as you near the entrance to Sheppard-Pratt Institute. The Institute is a hospital and treatment facility for mental illnesses. In the mid-1800's, Moses Sheppard envisioned an independent institution for those suffering from mental illness. Sheppard was successful in making his vision become a reality, but due to a stipulation that the construction and operation of the asylum should be based on income rather than principal, the first patient was not seen until 1891, when a bequest by Enoch Pratt allowed for the opening of the Sheppard-Pratt Institute. All of their goals were met, and today the Sheppard and Enoch Pratt Hospital, sitting on a beautiful 340-acre site, serves as the hospital component of Maryland's behavioral health provider, the Sheppard Pratt Health System. Currently, the area is not open to the public, but a small visitor's center and public tours are planned for the future. http://www.sheppardpratt.org/sp_htmlcode/sp_about/sp_about.aspx



A.


B.


C.

A. Property Limits - Loyola College & College of Notre Dame
B. Sheppard Pratt Gatehouse
C. Sheppard Pratt Original Buildings designed by Calvert Vaux

Innovations in City Building

Just beyond the very southern end of the Byway is one of the early important yards of the Baltimore and Ohio Railroad. You will never understand Baltimore until you understand the story of the railroad. Baltimore is, in fact, where it all began.

Invention of the Railroad

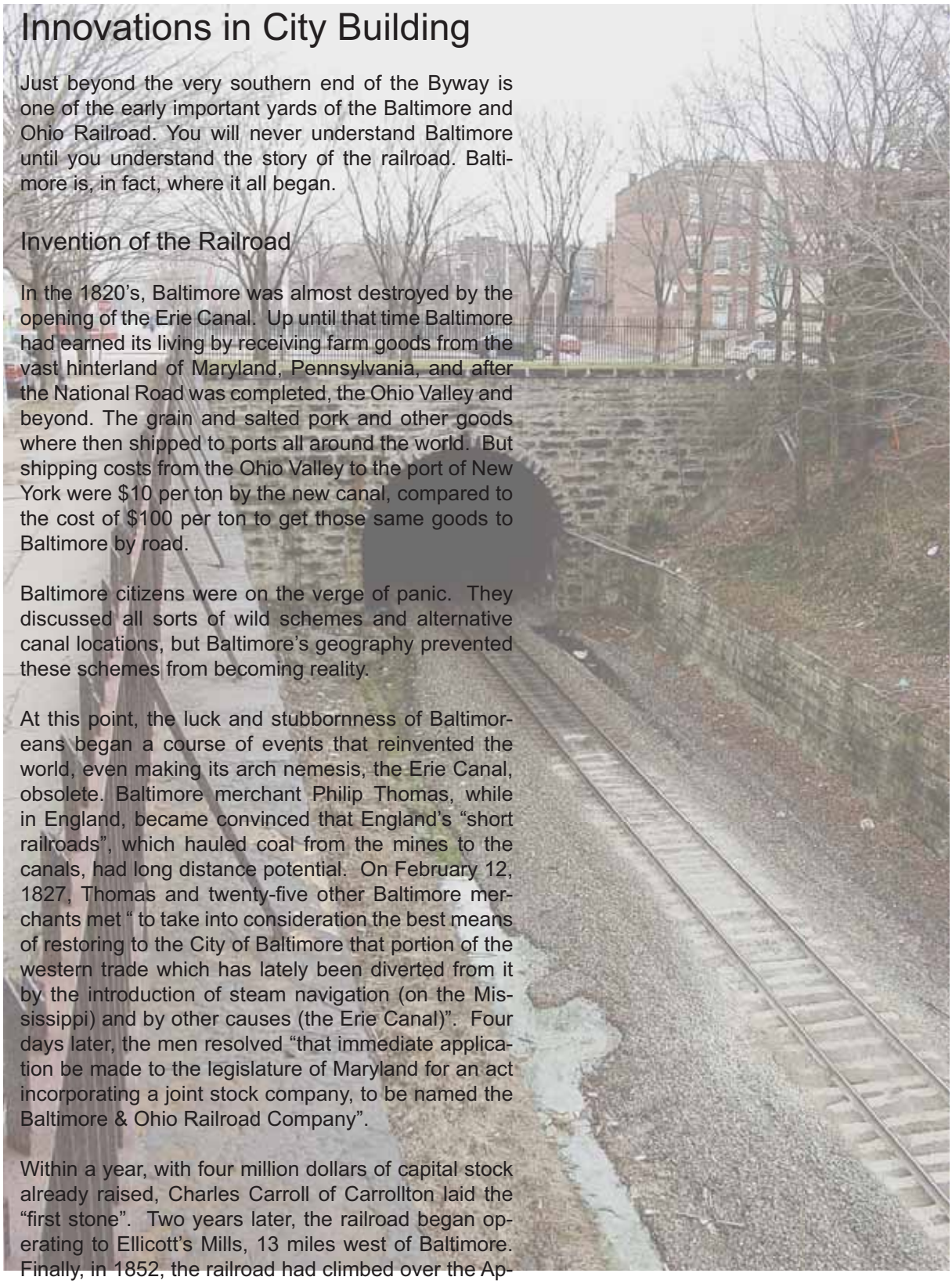
In the 1820's, Baltimore was almost destroyed by the opening of the Erie Canal. Up until that time Baltimore had earned its living by receiving farm goods from the vast hinterland of Maryland, Pennsylvania, and after the National Road was completed, the Ohio Valley and beyond. The grain and salted pork and other goods where then shipped to ports all around the world. But shipping costs from the Ohio Valley to the port of New York were $10 per ton by the new canal, compared to the cost of $100 per ton to get those same goods to Baltimore by road.

Baltimore citizens were on the verge of panic. They discussed all sorts of wild schemes and alternative canal locations, but Baltimore's geography prevented these schemes from becoming reality.

At this point, the luck and stubbornness of Baltimoreans began a course of events that reinvented the world, even making its arch nemesis, the Erie Canal, obsolete. Baltimore merchant Philip Thomas, while in England, became convinced that England's "short railroads", which hauled coal from the mines to the canals, had long distance potential. On February 12, 1827, Thomas and twenty-five other Baltimore merchants met " to take into consideration the best means of restoring to the City of Baltimore that portion of the western trade which has lately been diverted from it by the introduction of steam navigation (on the Mississippi) and by other causes (the Erie Canal)". Four days later, the men resolved "that immediate application be made to the legislature of Maryland for an act incorporating a joint stock company, to be named the Baltimore & Ohio Railroad Company".

Within a year, with four million dollars of capital stock already raised, Charles Carroll of Carrollton laid the "first stone". Two years later, the railroad began operating to Ellicott's Mills, 13 miles west of Baltimore. Finally, in 1852, the railroad had climbed over the Appalachian Mountains and reached the Ohio River.

In those few years, Baltimore citizens had decided how far apart the rails should be (4 feet 8 ½ inches), had completely re-engineered the steam engine, and, in fact, had created the world's first long distance railroad, the world's first passenger railroad, and the world's first train that climbed over mountain



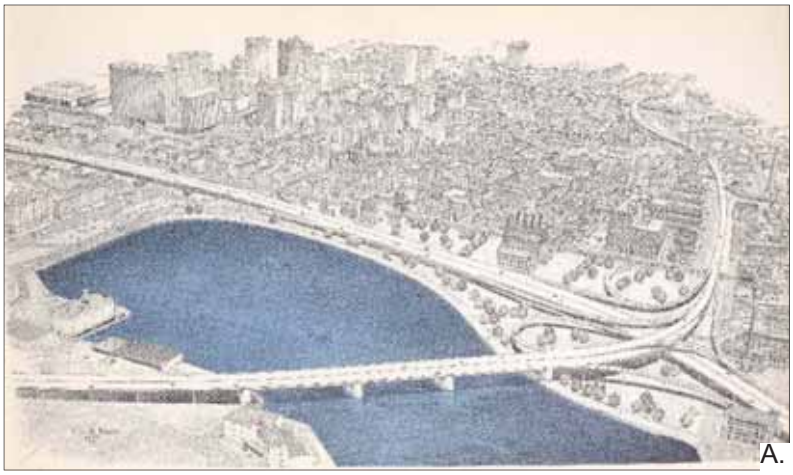
Mainline Railroad tracks under Charles Village

ranges. At the B&O railroad shops, in West Baltimore, ingenious innovators perfected passenger and freight car designs, continuously improved the steam locomotive design, and fabricated iron bridges for the growing railroad. Baltimoreans unleashed “mighty forces that were to revolutionize land transportation, alter the course of trade, make and unmake great cities, and transform the face of the country”.

moving Interstate I-95

Baltimore made some very innovative urban design decisions when it came time for the interstate expressing that connected Maine to Florida to come crashing through. The City had seen I-95 amputate sections of the urban fabric in Boston and Philadelphia and realized that this would not be good for Baltimore. The original plans for the Interstate had it coming through the Inner Harbor and slicing through Federal Hill and Fell’s Point, which created a tourniquet isolating the unfortunate South Baltimore, Fell’s Point, and southern end of Charles Street from the rest of the City. In 1966, while City officials still supported the effort, a host of Baltimore citizens said “no way”. In response, the City formed one of the first multi-disciplinary design teams to complete I-95 through Baltimore “without unnecessarily disrupting the fabric of the City”.. http://www.roadstothefuture.com/Balt_City_Interstates.html. The “Design Concept Team” was a first ever approach for locating and designing the last missing segments of the Interstate System. It included engineers, architects, planners, landscape architects, economists, sociologists, and other specialists charged with the task of locating the uncompleted segments of the Interstate system in Baltimore, including I-95, so that the system would create the most benefit while doing the least damage to Baltimore as it passed through.

The team quickly decided that it did not make sense for I-95 to slice through Federal Hill, bridge across the Inner Harbor, and join the Jones Falls Expressway (I-83) in a massive traffic interchange that would replace the Inner Harbor piers. After much debate and many alternatives, they chose a route for I-95 across the Middle Branch and over the top of the railroad yards along the very southern edge of South Baltimore. And they proposed connecting this route to the Canton industrial area with a long curved tunnel that dived into the water and skirted around Fort McHenry under water before it surfaced again all the way in the middle of the heavy industrial section of Canton. And in spite of extra cost of this crazy alignment, this is the I-95


A.


B.

that you drive today. Interstate-95 interacts with the Charles Street Byway in two important ways. First, its massive viaduct hovers over the remains of the railroad yard at the southernmost end of Charles Street and the Byway. The viaduct is so high that you can’t see and can barely hear the roar of the hundreds of thousands of cars and trucks that zoom by on their way to Philadelphia and New York or Washington and Richmond every day. And second, you do not have to drive under its viaduct and ramps between South Baltimore and the Inner Harbor where it was originally planned to be built. Thankfully, Montgomery Street is still around for you enjoy. And when you are in the Inner Harbor, you don’t have to look over the expressway to see the tops of the trees planted on top of the remains of Federal Hill. That was a close call!

A turnpike to serve the grand estates - without streetcar tracks

The Charles Street Turnpike toll road was conceived in the early 1850s, extended Charles Street from its then northern limits between 23rd and 24th Streets in Charles Village, 41/2 miles to its present norther limit at Power Mill Road (now Bellona Avenue) in Baltimore County.

The Charles Street Avenue Turnpike was constructed through the efforts of *Augustus W. Bradford*, who later became governor of Maryland. The road was his uidea and he drew up the charter for the turnpike company and campaigned for it in the state legislature against great opposition. The turnpike company was created in 1854.

David M Perine, the owner of "Homeland" - also opposed the road. He went to Annapolis and fought against the company's charter. When the charter ws granted, he was very much disturbed and said that he would have no tollgates. However, when the road was completed, he was pleased with its fine appearance and realized that it would greatly increase the value of his land. He regretted that he had opposed the road and to make peace with Mr. Bradford he gave him a yearling calf from his noted heard of Jersey cows.

Even from the begining the Charles Street Avenue Turnpike was essentially different from the City's other 11 major turnpikes. It did not reach way out beyond the City to the rich farmland of Pennsylvania and Ohio and the growing Cities of America, but only extended through adn into an area of large tracts of land and estates just north of the City.

In 1893, the Baltimore Sun wrote: The avenue is one of the most popular pleasure drives out of Baltimore. This is so by reason of the varied beauty of the adjacent country and because many prominent citizens of the city have purchase adjoining ground and built magnificent residences for summer homes. The road is lined for much of its length with large trees, whose overhanging branches entwine in the centre, cutting off the sharp rays of the sun and presenting a vista of rare beauty. The road itself is rolling, but with no steep ascents. Branching off from it throughout its entire length are avenues and private roads which lead to country homes.

In the 1890's the road was the only major turnpike leading from Baltimore that had no streetcar tracks on it. The electric streetcars scared horses, so Charles Street Avenue was the only one on which people could take drives in their carriages to the country.

About 1897 the United Railways and Electric Company obtained control of the Charles Street Avenue Company stock in order the protect its interests and lines (i.e., to insure that a competitor did not use the turnpike to construct a streetcar line), but it did not operate streetcars on the turnpike.

C.

In 1906 the Charles Street Avenue Company turned over the southern portion of the turnpike, which was within the city limits to the city of Baltimore so that it could be improved as though it were a public street. In 1909 the compensation was determined as $15,000 and that portion of the road was then deeded to the city. In November 1911 the turnpike company … turned over… the turnpike in Baltimore County to the County commissioners.

D.

A. Original plans for I-95 through Federal Hill and Inner Harbor
B. Looking south towards I-95 at the southern end of Charles Street
C. Sketch of Charles Street toll booth
D. Downtown Skyline from Federal Hill

Charles Center – Downtown Revitalization

In the 1950's Baltimore's leadership became concerned for the future of downtown. Only one new office building, had been built since the Baltimore Trust building was completed in 1929.

The decline of downtown in the 1950's was so radical that the Efficiency and Economy Commission (a private watch-dog group) warned that the City faced municipal bankruptcy in 10 years if something wasn't done to turn things around.

When the O'Neill's Department Store closed after Christmas, 1954, the downtown business community was shocked into action. The Committee for Downtown was formed by J. Jefferson Miller, the head of the Hecht Company, and it raised $150,000 for a Master Plan of downtown, to determine what uses would thrive in the economy of that time. The Committee persuaded the Greater Baltimore Committee to join and contribute another $75,000. They formed the Planning Council of the GBC and in cooperation with the City Government, they created the Charles Center Plan that called for the transformation of thirty-three acres in the heart of downtown.

In 1959, to implement the plan, the City and the business community created the Charles Center Management Office (not a corporation) headed by Mr. Miller as a $1 a-year man. In 1960, he was joined by Martin L. Millspaugh, a former Baltimore journalist who was then Assistant Commissioner of the national Urban Renewal Administration in D.C.

The plan consisted of mostly office buildings that surrounded three urban plazas. Underground parking was constructed under each of the plazas and some of the buildings. While the new buildings were to be unabashedly modern, three existing office buildings, a hotel and a garage, were incorporated into the plan. The three plazas and most of the office buildings that surrounded them were linked by an overhead walkway system that crossed over several busy streets and included stairs and escalators that connected the system down to the city sidewalks.

In addition to the office buildings, a new hotel, several residential towers, some ground floor retail establishments, and the Mechanic Theater were incorporated into the complex. At the time, Fortune Magazine wrote of the Charles Center Plan, "It looks as if it were designed by people who like the City."


A.


B.

A. Charle Center - Downtown
B. Mechanic Theater - Downtown

Washington Monument

You have already learned about the Washington Monument's historical and architectural merit, but in several ways it must also be honored in this section for its innovations. First of all, it was a huge monument, audaciously huge in 1819: even though it had been built more than a half mile north of the City, it could be seen by ships sailing up the Chesapeake Bay as they approached the inner basin. And second, because the City had chosen to build a monument that it couldn't afford, its construction was paid for by its citizens through a City-sponsored lottery. And third, it was conceived even before George had had a chance to die.

Mount Vernon Place

John Eager Howard's heirs were businessmen. Because they had inherited almost all the land that surrounded the original Baltimore town, one of the primary jobs in their life was to maximize the return on the land they sold to developers and citizens who were eager to participate in the expansion the City.

So when it became time to develop the woods north of Baltimore, they laid out four public squares in a cross centered on the lot that had been originally donated for the monument.

Were they being altruistic: sure. Were they being shrewd: yes! You see they also laid out rather generous private building lots all around the four parks. Because of the status of being next to one of the most important monuments in the world and the large investment of public moneys that went into the streets, parks, and the monument, the lots were at least three or four times more valuable than if they had been laid out somewhere else in the woods. The monument was completed and George was hauled to the top, the lots were sold, the next generations of great houses were built around the parks and the monument, John Eager Howard's heirs became richer that ever, and Baltimore ended up with one of the most beautiful urban places in America. This time, and it doesn't happen that often, everybody won. (See more information about Mount Vernon Place and the Washington Monument in the attractions section of this document.)

E.


A.


B.


C.


D.

A. North Mount Vernon Place
B. South Mount Vernon Place
C. Mount Vernon Place Methodist Church - East Park
D. Little Mermaid fountain in East Mount Vernon Place
E. St. Paul Place and acorn light fixture


A.


B.


C


D.

A. Penn Station
B. Mainline railroad tracks underground - Charles Village
C. Commercial Credit Building, St. Paul Place - Douwntown
D. John Miffin Hood sculpture - St. Paul Place Park, Downtown

taming the Railroad – Pennsylvania Station and the 26th Street Tunnel

Although the railroad as we know it today was invented in Baltimore, the trains themselves were too dirty, ugly, noisy, and dangerous for the proper city. By 1896, most of the railroad tracks that passed through the City were buried in tunnels or cuts. Two main lines pass under Charles Street and Saint Paul Street without you being bothered by the smoke or the noise: the Pennsylvania Railroad, now Amtrack, under the Charles Street Bridge and Penn Station; and the B & O, now Chessie, main line in a short tunnel under Charles and St. Paul Streets between 25th and 26th Streets.

Saint Paul Place

The Saint Paul Place Park was a project of Baltimore's Mayor Preston in the early 1900's. This four-block-long City park, with its tall limestone retaining walls and cascading banks of stairs, replaced a total of seven steep streets that dived down to the Jones Fall's valley floor. The steep streets were lined with very old, tiny Baltimore houses, very different, but only a block away from the fine houses on Cathedral Hill and along Charles Street. Mayor Preston was very pleased with designs that Currier and Hastings had prepared for the Mount Vernon Place squares, and asked the firm to design this additional park for him.

The park was the product of innovative City building in two ways. First, it was a very early example of Municipal slum removal. The little houses on the steep streets were in very poor condition by the early 1900's; they, and their inhabitants, looked way too down-and-out to be in the middle of the City Beautiful. After all, the creation of a new downtown park was a proper public purpose. Besides the houses didn't cost too much when they were acquired. And second, the park and the new treet arrangements, in effect, became a bypass to Downtown for the growing automobile traffic that found the streets through Mount Vernon and Cathedral Hill more and more congested. Thus the park became a very early example of people removal in order to move the growing number of cars through and around the City, a precedent that would have enormous implications for City design in Baltimore and every other American city only 30 years later.

Otterbein Homesteading – Dollar Houses

Perhaps this is not a Baltimore innovation the concept had been tried in other Eastern cities earlier. But when we did it here, we did it carefully; and it worked beautifully, using the energy of almost a hundred homesteaders to turn a truly derelict old part of the City into one of the still most beautiful and successful Baltimore neighborhoods. Note: if you don't remember the story, read the Otterbein sidetrack section of this document.

E.

Gas Streetlights

In 1816, Baltimore became the first US city to install gas street lighting. A replica of those first American gas lights is still helping to light the intersection of Baltimore and Holiday Streets.

Cast Iron Building Fronts

The B&O railroad shops in West Baltimore triggered many important technological innovations in engineering and architecture. Wendel Bollman, after working as an engineer for the B&O railroad, developed the first cast-iron prefabricated bridge system in the Country. In 1850 the Hayward, Bartlett & Company moved next to the B& O railroad shops and began producing much of the nation's cast-iron architectural components. For years the components were shipped to the major cities in the east and the mid-west to build their growing downtowns. And at least one bank or emporium in every small town in America had to have one of the more elaborate and fashionable fronts for its main headquarters. Many of New Orleans cast-iron balcony parts in the old French Quarter that we still see today were cast and shipped from Baltimore.

the Inner Harbor

The Inner Harbor is the product of a vision. By 1963, the success of Charles Center inspired the City to expand its reinvention of the City to the deteriorated edges of land that surrounded the Inner Harbor. With the help of the consultants, Wallace, McHarg, Roberts, and Todd, the City in 1964 announced the vision: the harbor should be encircled by a ring of public spaces and new uses all connected together by a public, waterfront promenade. They envisioned museums, office buildings, apartments, hotels, amphitheaters, marinas and piers for visiting ships, and parks and playgrounds.

F.

To manage the redevelopment process, the City entered into a contract with a non-profit corporation

E. Baltimore Visitor Center
F. Aerial Map of the Inner Habor

named the Charles Center-Inner Harbor Management, Inc., which was formed by Mr. Miller, as the advisory Chairman, and Mr. Millspaugh, as President and Chief Executive. Using Urban Renewal funds, the City demolished many of the buildings within the project area and constructed an entirely new infrastructure of piers, builkheads, roads, utilities, and parks. A new brick pedestrian promenade was constructed around the harbor's edge. In 1973, the United States Fidelity and Guarantee Company, the City's largest insurance company, consolidated its Downtown offices and built it's new 36-story headquarters, which became the City's largest office building. In 1977, the State of Maryland completed the World Trade Center, a pentagonal concrete-and-glass office building designed by the architect I.M. Pei. One of its columns symbolically emerges from the water, straddles the promenade, and hovers over the harbor. The festival market place, a new kind of shopping center designed for visitors and shoppers, was not envisioned by the Rouse's Company until 1976 in Boston. Baltimore's version, Harborplace, arrived in 1980. (See more details about Harborplace in the attractions-Great Architecture section of this document).

And the Inner Harbor, year by year, was sculpted with a whole collection of uses and attractions: The Aquarium, the Power Plant, the Gallery, the Hyatt Regency Hotel, the Science Center, Harbor Court apartments and hotel, Christ Church Senior Housing, Rash Field, Harbor Place, the Constellation, the Pride of Baltimore II, McKeldin Square and Meyerhoff Fountain, and the Visitor Center.

And they came: Harborplace proved to be the catalyst that in 1981, when combined with the Aquarium, the Convention Center, the Science Center, and the Hyatt Regency Hotel created the critical mass of attractions that drew more visitors that year than Disneyworld. The Inner Harbor has become an intricate, exciting people-place that changes all the time. It is a civilizing place, a show-place for people to saunter, to watch other people saunter, to watch other people watching other people. (Kids don't saunter; they hop, skip, pout, and dash to the water's edge.) It is a playground, a front yard, and the main street for the entire City; it is a place for the City to look at itself and a place for Baltimore to show off some of its wonders to the outside world.

Perhaps the Inner Harbor is Baltimore's most important invention since the invention of the railroad.

Mayors, legislators, city councilmen, and city planners arrive monthly from all over the world to see and learn from this magical place: Does it really work? What is it really about? How did we do it? It was


A.


B.


C.

A. Aerial of Inner Harbor mid 1900's
B. Baltimore's Science Center
C. A Nice day at the Harbor
D. The Pride of Baltimore - Clipper Ship

invention by meticulous deliberation. Charles Center-Inner Harbor Management put the Inner Harbor together block by block, building by building, and brick by brick. Here are some of the things that we have learned: stick to well-developed architectural and urban design guidelines; continually update the attractions – try to add two major new attractions every year; include attractions for all ages and groups; use high quality building materials–they last longer and show that someone cares; show off your boats and water – these are magic; show off your uniformed policemen – people need to feel safe and secure; program quality events: plant flowers and gardens – everybody loves them; and finally, high quality maintenance of everything is everything. Hope you enjoy the Inner Harbor as much as we do.

the Clipper Ship – the Pride of Baltimore II

By the end of the 1700's, Baltimore had emerged as a world center for shipping and shipbuilding. Part of the reason for this success was the City's development and dependence on the Baltimore Clipper. The topsail schooner or Baltimore Clipper, with sharply angled masts, a narrow, shallow hull, and large gaffrigged sails were rather small, but extremely fast. These characteristics made them especially useful for carrying small valuable cargos and cargos of farm products that could easily spoil. It was the movement of the farm products from Pennsylvania and the Ohio Valley to ports in all of the continents in the rest of the world that was the center of Baltimore's economics for more than a hundred years. And they also made good slave ships and ships that could outrun any ship in the British Navy to get the goods through during the war years.

It was this power of Baltimore's Clipper ships that angered the British enough to sail its marines up the Chesapeake Bay to burn the City down. Of the 2,000 ships England lost during the war, Baltimore privateers (Clipper ships licensed to be pirates by the United States Government) had captured 476 or almost 25% of them. Captain W. F. Wise of the Royal Navy said: "In England we cannot build such vessels as your 'Baltimore Clippers'. We have no such models, and even if we had them they would be of no service to us, for we could never sail them as you do." Baltimore, described as a "nest of pirates", became a military target. After the British burned Washington, they sailed towards Baltimore. But that's another story.

By 1975, the growing fame of the Inner Harbor had led the citizens of Baltimore to supplant their collective inferiority complex with a pride in their City and its accomplishments. Charles Center-Inner Harbor Management decided to create a symbol of that pride.

There were no real clipper ships surviving; so they designed and built a new clipper ship and named it the *Pride of Baltimore*: Its mission was to spread the name of Baltimore as an ambassador to the rest of the world.

In 1986, the original Pride was lost in a freak storm in the North Atlantic, and five of the crew members drowned. Within two years, the City government and the citizens and businesses raised funds to create a replacement, the *Pride of Baltimore II*. Pride II was commissioned in 1988, and took over its predecessor's role of *promoting* Maryland trade and tourism, representing the goodwill of all Marylanders, and to provide a unique educational platform for the teaching of American history and maritime sciences. While the public does not have open access to the Pride II, day sails and overnight sails are available when the ship is not visiting foreign ports. For more information, visit the Pride's website at http://www.intandem.com/NewPrideSite

Note: the call number for the Pride of Baltimore II is: wuw2120. To find the location of the Pride visit the Ship Tracker (http://www.sailwx.info/shiptrack/tallships.phtml) . This will generate a world map with the current location of the ship and all sorts of other information about its trip.

D.

University Parkway

You will enjoy one of the most sensually beautiful urban driving experiences you have ever experienced as you drive along the segment of University Parkway between the Johns Hopkins campus and the center of the Roland Park neighborhood. Going north, the roadway splits at 40th Street. A rolling green landscape, full of trees, wild plants, flowers, and pastures appears on your left and grows wider and higher as you continue winding along. At some point, you can't even see the top anymore because of the height and lushness of the vegetation. The houses and yards on your right are fine examples of Roland Park's eclectic suburban mansions, but you have seen many blocks like that before. Oops, around the bend an unexpected traffic signal appears; you put on the brakes, and to your delight you discover why the signal is there. A narrow road and a yellow brick sidewalk wind up from the intersection and disappears into the vegetation above. That was the dramatic part; after the little road, the landscaping becomes simpler and slowly but surely returns back down to your level to become just a regular median of grass and trees.

Nor is the experience as dramatic southbound. Here you drive through a narrow tree canopied trough on the high side of the split roadway. On your right is another whole collection of the wonderful Roland Park houses. On your left, the silver painted chopped-off telephone poles sticking two feet out of the grass that march irregularly along the edge of the roadway are the only clues that your are driving along the top of the landscaped ridge. The growth is too thick to see; only your memory knows the drama below. All of the sudden, a traffic signal and the yellow brick road appears out of the brush on your left. And, before you know it, you have dropped down to the traffic

A.

Roland Park

Roland Park, named for Roland Thornberry, an English landowner in Baltimore County, had its beginnings in 1890. One of the first planned garden suburbs in the United States, it was also Baltimore's first residential development where deed restrictions governed the use of property and established common responsibilities for maintenance of the area. Consequently, it remains today much as it was when first laid out in 1891.

Another important Roland Park innovation was the incorporation of a small shopping center, located along Roland Avenue, just north of Upland Road. It is an English Tudor style structure, built in 1896, that was designed by Wyatt and Nolting. The building stretches along the west side of Roland Avenue, includes shops along the first floor and residential units in the two floors above, and comes with a parking lot in front. This shopping center is reputed to be the first shopping center built in the United States.

The architecture of Roland Park typifies the romantic tastes of the late 1900's and early 2000's, with many examples of the Queen Anne, English Tudor, Georgian, and Shingle Style houses. While its structures are of great importance in the creation of its atmosphere, it is indeed the setting of the neighborhood that occupied the minds and inspired the creativity of its planners, Olmsted, Kessler, and Bouton. The preservation of the natural terrain and vegetation, the park-like setting, the wooded paths and streets which wind uphill and down, all contribute to the uniqueness of this splendid garden suburb.

B.

C.

A. Early photograph - of Charles Street, south of University Parkway
B. Houses in Roland Park
C. University Parkway at Somerset Rd. -Old Water Tower - Roland Park